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BERLIN

JENAER ST., 21,
BERLIN, W., October 7, 1911.

Two new recently finished orchestra compositions by Hugo Kaun were given their first public performance at the Singakademie on Monday evening. They were introduced by Arnold Schattsneider, a very capable conductor from Bromberg, who, assisted by the Philharmonic Orchestra, gave a program consisting chiefly of novelties. The greatest success of the evening was scored by the Kaun compositions, a nocturne and an intermezzo, both op. 76, Nos. 2 and 3 respectively. They are written in Kaun's best vein and unite with modern harmonies, an orchestration full of color and splendid structure, and a beautiful, spontaneous melodic flow of inspiration that stood out in bold and effective contrast to certain other novelties on the program. The applause was as spontaneous as the works themselves and Kaun was called upon to bow his acknowledgment. An interesting number of the program was Anton Dvorák's youthful symphony in D minor, composed in 1874, this being its first performance in Berlin and, if I mistake not, in all Germany. The first movement with its sprightly themes and its excellent workmanship proved very interesting, but the andante, scherzo and finale fell off somewhat. The composer himself evidently did not consider the work worthy of publication, as it is still in manuscript. Historically it is of interest, although it is not likely to become a repertory number for orchestras. Paul Ertel's overture to "Gudrun," which was introduced here by Stransky with the Bluthner Orchestra two years ago, three movements from a suite in D major by E. E. Taubert, the veteran critic of the Berlin Post, and Granville Bantock's symphonic poem, "Dante and Beatrice," made up the rest of the program. Taubert's music is old fashioned and pleasing; Bantock's is thoroughly up to date and ear-splitting in its effects. This Englishman, who is the successor of Elgar at the University of Birmingham, has mastered the technic of composition to a noteworthy degree. He has at his command all of the free modern effects of orchestration and he excels in the spectacular; he has also lyric moments and he is by no means devoid of melody, but so far as invention goes, individuality is lacking. There are frequent reminiscences of Liszt and Tchaikowsky. Schattsneider performed the various novelties in highly commendable fashion. He is a conductor of good, solid musicianship and he entered into his work with great zeal; he has temperament in abundance and it stood him in good stead, particularly in the Bantock number.



A great and well deserved success was won by Tina Lerner on Wednesday evening, when she was heard in an interesting program. The fame of this remarkable young Russian pianist is rapidly spreading and a good sized audience turned out to hear her at Bluthner Hall. The many and varied nuances of her touch and the refinement and beauty of her tone production again challenged admiration. I distinctly recall her first public appearance in this city some years ago, and not having heard her for three years, I was struck by the remarkable growth, particularly in point of depth of musicianship and expression. With her lovely legato, her cantabile playing is a thing of joy. Her rendition of Mozart's A major sonata, which opened the program, was exquisite. The Schubert-Liszt "Wanderer" fantaisie was also given a beautiful and soulful interpretation. With her wonderful, clear technic and lovely touch Tina Lerner seems predestined for Chopin, and four numbers by that composer, which followed, including the rarely heard E major scherzo, proved to be one of the features of the program. Mendelssohn's G minor scherzo, a piece by Vladimir Metz, a young Russian composer, entitled "Lyricisches Tonbild," and the Strauss-Tausig valse caprice, "Nachtfalter," formed the next group and the program was brought to a conclusion with three Liszt numbers of which the last was the "Spanish" rhapsody. This was given a rousing, temperamental performance that elicited long and spontaneous applause. It was a most enjoyable evening of piano music. Tina Lerner already is one of the elect. One of her most interested and enthusiastic listeners was her English colleague, Katharine Goodson.



On the following evening Katharine Goodson appeared with the Philharmonic Orchestra at Beethoven Hall, playing the Grieg concerto and the concerto in D minor by Arthur Hinton, her husband, this being its first perform-

ance in Berlin. The work is quite well known in America, having been played by Madame Goodson with the Boston Symphony Orchestra at Worcester, Philadelphia and Minneapolis; she also played it in London with the London Symphony Orchestra under Nikisch and with the London Philharmonic. It is a well written and effective work, interesting in substance, admirable in workmanship, and as played by Madame Goodson it could not fail to make a favorable impression, even on a hardened Berlin audience. Madame Goodson combines to an unusual degree force and temperament with extraordinary clarity and infallible technic, as well as with a splendid, sound, healthy, legitimate piano tone. She never pounds, her tone being excellent even in the strongest fortissimo chords. Mr. Hinton certainly could not have a better interpreter of his concerto. It has dramatic possibilities which the pianist exploited to the full. Pianistically it is so well written that the soloist possessing the necessary strength and digital perfection has a grateful task, and the treatment of the orchestra is full of color, interesting and modern. In the well worn Grieg concerto Madame Goodson also made an admirable impression. She played the adagio with great intensity of feeling and the two allegro movements were given with great clarity and finish. Madame Goodson will be heard on October 12 in a recital, when she will play among other things the same Mozart sonata in which Tina Lerner was heard on Wednesday. Her program will further contain a romance in A flat by

tokar Novacek and Kurt Schindler (a native of Germany, although by adoption an American) figured on the program, by far the greater part of the novelties were by strictly American composers, including Sydney Homer, Henry Hadley, MacDowell, Louis Victor Saar, Ernest Schelling, Louis Seeger, Junien Tiersot, Horatio Parker, Carl Engel and Walter Morse Rummel. Thus were more than two dozen American songs introduced to Berlin, partly in English, partly in German and partly in French texts. The impression they created on the audience was a very favorable one, although some of the critics find that these American composers lack physiognomy. With characteristic chauvinism they praised chiefly the lieder of Kurt Schindler, who is a native of Berlin. It must be confessed that his three songs, "Erfülltes Schweigen," text by Otto Erich Hartleben, "Das Verschlossene Gärtlein" and "Die Eigensinnige," from Gottfried Keller's "Alte Weisen," have been admirably set to music. Schindler also distinguished himself particularly as the accompanist of the evening. But numbers by Homer, Rummel, Hadley and Schelling revealed also refined musicianship, interesting invention and many admirable poetic touches. The names of most of these Americans were entirely new to Berlin, but Walter Rummel and Henry Hadley (who has come into such prominence through his San Francisco orchestra appointment) have already figured on local programs.



A George Fergusson recital is always of interest, because one is certain to hear singing of the most refined style and of the highest artistic type. Fergusson happily is not one of the numerous singers who seem to think that a Berlin recital program demands nothing but German lieder. That style of program is very interesting in its way, but it gets to be monotonous when one hears for the 200th time each season the same grouping of Schubert, Schumann, Brahms, Wolf and Strauss. Fergusson's recital, given at Beethoven Hall on Friday evening, drew out a large number of his admirers. The first part of his program consisted of some interesting old works by Jacopo Peri, Pergolese, Handel and Marcello, which were all sung in Italian. Fergusson excels in this style of composition, which calls for real bel canto and deep feeling. Very noteworthy was his admirable breath control. A group of French composers, consisting of "La Procession," by César Frank; "La chère blesure," by Reynaldo Hahn, and Herod's aria from Massenet's opera "Herodiade," which was magnificently sung, came next; then followed two groups of modern German lieder by Hugo Wolf and Erich J. Wolff, who acted as Fergusson's accompanist in his usual highly efficient manner. It will at once be seen that this was a program calling for great versatility of treatment on the part of the singer. Fergusson proved fully equal to its many and varied

demands. The purity and beauty of his tone production, his masterly phrasing, the musical intelligence revealed in his conceptions and his warmth of expression were factors that were blended into a harmonious union. The artist was rewarded with very hearty applause.



The photograph reproduced in this department shows an interesting group taken at Maestro Franz Emerich's studio. The Emerichs gave a banquet in honor of Putnam Griswold to commemorate his great success achieved as Wotan at the Royal Opera the evening before. During his six years' engagement at the Opera here Griswold has studied off and on with Emerich, and the two men are firm friends. In the picture are seen sitting on the sofa Terese Emerich, Frances Rose, the American soprano of the Royal Opera, and Maestro Franz Emerich. Standing just behind the latter is Putnam Griswold with Hermann Jadlowker; the lady sitting next to him is Mrs. Griswold. Standing at the piano at the extreme left of the picture is Mr. Dingleday, who was a friend and pupil of Liszt. Mr. Dingleday acts as accompanist to Madame Emerich.



Arthur van Eweyk, who will shortly sail for America, bade farewell to his host of Berlin admirers in a recital at Bechstein Hall. Van Eweyk, who has been singing in Berlin for many years, has a large following and, as was to be expected, Bechstein Hall was crowded. He sang a group of nine lieder by Brahms and several numbers that were new to Berlin, including a song entitled "Herr von Ribbek auf Ribbek im Havelland," by Julius Weismann, a gifted young German composer; "Mausehochzeit," by Krug-Waldsee (conductor of the Magdeburg symphony concerts), and four songs by the late Wilhelm Berger. The program was brought to a conclusion with three numbers by Loewe, a composer of whose



AN INTERESTING GROUP TAKEN AT THE EMERICH STUDIO.
(See list of names published in this department.)

Arthur Hinton, Debussy's "Arabesque" in G major, three Brahms numbers, including the F minor sonata, and a group of four Chopin pieces. As I announced last week, Ossip Gabrilowitsch was to have conducted for Madame Goodson, but a sudden indisposition prevented his appearing. Dr. Ernst Kunwald sprang into the breach and his magnificent performance of Liszt's symphonic poem, "Les Preludes," given between the two piano concertos, deserves a warm word of recognition. His quick comprehension of and penetration into the score of the Hinton concerto, which he conducted at a moment's notice, is also worthy of special mention.



Rose and Ottolie Sutro, of New York, earned a well deserved success at the Singakademie, where they played a program consisting exclusively of works for two pianos. If I mistake not, the sisters Sutro were heard in Berlin some seven or eight years ago. They have perfected their ensemble playing to a noteworthy degree; it is extremely finished technically and it is thoroughly musical and artistic. The literature for this form of piano playing is, of course, limited, but the program of the two ladies was tastefully chosen. Particularly pleasing was their performance of a charming scherzo by Melan-Gueroult, and a piece entitled "Feu roulet," by J. B. Duvernoy, which were new to Berlin. Their program contained also Sindring's variations, the Raff "Chaconne," a sonata by Friedemann Bach, and works by Reinecke, Ashton, Dvorák, Schytte and Godard.



An evening of modern American songs given at Beethoven Hall was of special interest, because of the assistance of two such noted singers as Elena Gerhardt and Nina Jacques-Dalcrose; Franz Steiner also participated. Although the names of a few Europeans, as Sgambati, Ot-

works Van Eweyk is a master interpreter. The famous baritone was in splendid voice and in fine fettle in every way and as a result his recital proved to be an unalloyed pleasure. Van Eweyk's style is big and manly, but he has every color on his palette and compasses the tender, the sad, the emotional as well as the impetuous, the merry and the profound; his forte, after all, however, lies in the interpretation of the more serious German lieder and ballads. His audience, which was a very musical and intelligent one, followed him throughout the evening with rapt attention and at the close he was overwhelmed with applause.

■ ■ ■

Joseph Stransky made his farewell Berlin appearance (before embarking for America to enter upon his Philharmonic engagement) at Blüthner Hall on Tuesday evening at a concert given together with Henri Marteau with the assistance of the Blüthner Orchestra. Stransky's renditions of Liszt's symphonic poem, the "Meistersinger" prelude, "Tasso" and the "Meistersinger" overture, revealed many good qualities. Stransky's appointment to succeed the late Gustav Mahler in New York has called forth a great deal of comment here as well as elsewhere.

■ ■ ■

A violinist of a very interesting type was heard at the same hall two evenings later. This was Albert Geloso, of Paris. This artist, a Latin in the best sense of the word, adheres strictly to the French school of playing, and that is the only school that would suit his temperament. His performances of the Bach B flat major "Invention," in Enesco's arrangement, and the Saint-Saëns B minor concerto were admirable. Saint-Saëns, in particular, he played with a great deal of dash and impetuosity; at the same time it was a performance characterized with finish of execution and great warmth. Geloso is a very sympathetic personality and his playing makes a direct appeal to the general public, because of his warm, sunny nature.

■ ■ ■

A Richard Strauss biography, by Max Steinitzer, is soon to be published by Schuster & Loeffler, of this city. Although Strauss' name is so well known through the volumes of printed matter about him that have appeared in the daily press and the music papers, this is the first complete biography of the composer that has been attempted. Very few people are aware of the fact that Strauss has composed some eighty works that have never been published. The biography will contain brief analyses of all these compositions. It will be illustrated with sixty portraits of the composer.

■ ■ ■

Madame Schmalfeld-Vahsel, the distinguished singing teacher of this city, and wife of Prof. Rudolph Schmalfeld, has just recovered from a severe illness and has resumed her teaching. The Schmalfelds have for many years been successful voice teachers.

■ ■ ■

The Berlin première of the "Rosenkavalier" will occur at the Royal Opera on November 6. It has been reported

in various quarters that Strauss had made extensive cuts in the opera, so that the time of performance would be reduced one half, but Strauss' publisher, Fürstner, informed me yesterday that there is no foundation for these reports. The "Rosenkavalier" will be produced here in its entirety, just as it was given at Dresden last January.

■ ■ ■

A new trio that has recently been formed here promises to become an important factor in the chamber music life of Berlin. The three artists constituting this new organization are Leo Kestenberg, piano, a prominent Busoni pupil; van Laar, violin, and Marix Loewensohn, cello. Loewensohn, who is a native of Brussels, now living in Berlin, is an artist of international repute. It is the purpose of this new Trio to introduce to Germany a large number of French and other novelties this season. They have purchased the rights of first performance of no less than seventy-four new works. The three musicians are prompted solely by artistic motives, as the pecuniary gain in such an undertaking is necessarily small, because of the indifference of the general public toward novelties. In thus working for an ideal cause, the three artists deserve the support and recognition of all serious critics. At their first concert, given the past week at Choralion Hall, they introduced to Berlin a trio, op. 14, by Georg Lwowitsch Catoire, a young Russian composer. Although still under the influence of Tschaikowsky, this composer possesses talent of a superior order. His ideas flow easily; he is thoroughly grounded in the technic of composition; he knows how to write for violin, cello and piano so as to produce an effective ensemble of these instruments in point of tonal characteristics, and he now and then reveals a distinct individuality. The playing of the three artists was characterized by technical finish, admirable ensemble, refined tone production and a great deal of warmth.

■ ■ ■

In the "American History and Encyclopedia of Music," of which W. L. Hubbard is editor in chief, Theodore Spiering has an interesting chapter on advanced violin instruction. What the noted American violinist has to say on the subject is presented in the form of an introduction and concise lessons, in which all the fundamental principles of a systematic study of the violin are set forth in a most lucid and convincing manner. The student will profit greatly from a perusal of this brief but sententious treatise. All the various phases of the technic of both the left hand and the right arm are so clearly and forcibly explained that the young violinist of ordinary intelligence cannot fail to grasp the author's meaning.

■ ■ ■

An excellent impression was made by Elsa Gipser, who is one of the best among the younger pianists of the fair sex in Germany. At her recital, given on October 3 at the Singakademie, she introduced to Berlin a group of novelties in the shape of Norwegian folksong and dances adapted to the piano by Agathe Backer-Gröndahl, the Norwegian pianist. They are quaint, pleasing pieces.

of them were composed by a miller's apprentice named Augunsson, who used to wander about with his fiddle from village to village; one day Ole Bull chanced to hear him, and the famous violinist became so interested that he gave the lad instruction and had him give a concert at Bergen, which proved to be a great success. Miss Gipser's program also contained Sinding's B minor sonata and works by Grieg, Chopin and Liszt. This excellent young pianist always interests, because of her lofty ideals and her continued advancement toward the high goal which she has set for herself. Her progress since her last appearance here has been very marked; her playing at this recital was of a superior order, both pianistically and musically, and she was rewarded with prolonged and hearty applause.

■ ■ ■

Hilda Fordan-Elgars was heard at Blüthner Hall in concertos by Mozart and Lalo to the accompaniment of the Blüthner Orchestra under the direction of her husband, Paul Elgars. The young artist is already favorably known here from former appearances, and on this occasion she enhanced the good impression that she had made. Her performance of the Lalo concerto in F, in particular, is worthy of special mention, because of her clean cut technique, her sweet, sympathetic tone and her intelligent interpretation. The playing of the orchestra under Elgar's direction was excellent. Elgars, who is himself a superior violinist, followed the soloist with great fidelity and with admirable shading.

■ ■ ■

"Visible Tones or Sounding Light" was the title of a lecture recently delivered at the Treptow Observatory here by W. Pauck. Mr. Pauck first explained to his audience the laws of vibration and then he brought forward an apparatus by means of which tone vibrations can be seen in the shape of arcs of light. It is a remarkable invention and much undoubtedly will be heard of it in the future.

■ ■ ■

Eleanor Painter-Schmidt, the gifted American singer, of Colorado Springs, who is now studying in Berlin with Richard Lowe, recently sang in Berlin before an audience of connoisseurs, achieving an immense success with arias from "Don Carlos" and "Mignon." Some time ago I had the pleasure of hearing Mrs. Painter-Schmidt and was enchanted with the beauty of her voice, her splendid technical control, her temperament and her artistic intelligence. This charming young lady seems to be on the threshold of a brilliant career.

ARTHUR M. ABELL.

Harriet Bawden Signs with Brown.

Harriet Bawden, solo soprano of the Church of the Pilgrims, on Brooklyn Heights, has signed a contract with Manager E. S. Brown, of New York, for two seasons of concert work. Miss Bawden has a well trained and musical voice, and she is to be heard both in concerts and oratorio performances.

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MUSIC IN MEMPHIS.

MEMPHIS, Tenn., October 14, 1911.

Mr. and Mrs. Henry Holden Huss will open the season for the Beethoven Club early in November with an appearance at the Woman's Building. The concert will be followed by a reception tendered the artists and new club members.

■ ■ ■

One of the pretty new studios in the Woman's Building this season is that of Wilbur Hazard, voice teacher. Mr. Hazard is a young musician of unusual ability and will take active interest in musical affairs of the city this winter.

■ ■ ■

On the return of Mrs. Brinkley Snowden, president of the Renaissance Club, from a summer spent abroad, that club will begin the winter's work in earnest. The first meeting of the season will be held October 18.

■ ■ ■

Annie Dickson has resumed her musical work, and will at an early date reorganize the Schumann Club.

■ ■ ■

Carmen Melis, of the Chicago Grand Opera Company, will be the opening attraction for Mrs. John Cathey's All-Star-Course. Madame Melis will appear at the Lyceum Theater late this month. Francis Macmillen will come in November with Gino Aubert, pianist. Ellison Van Hoose, tenor, is booked for December, and other artists will appear during the remainder of the season. This, the second season for the All Star Course, promises to be a brilliant success both artistically and financially.

■ ■ ■

Leon Hunt, president of the Memphis Symphony Orchestra Association, has returned from an extended trip in the East where he looked thoroughly into the musical situation with a view to securing only the best artists for the coming season with the Symphony Orchestra. In Mr. Hunt's absence, Augusta Semmes, manager, arranged matters with local musicians and outlined a plan for the most successful season in the history of the organization.

■ ■ ■

There will be a Tri-State Spring Festival held in this city in May, when the best talent from the three States, Mississippi, Tennessee and Arkansas, will be represented. Contests for pianists, violinists, harpists and vocalists will be held between the three States at this festival and a big contest between State and local choruses is being worked up.

■ ■ ■

The best music at the Orpheum this week is that furnished by the local fifteen-piece orchestra. The bill contains less music than at any time during the season, but the orchestra makes up for it in presenting in a delightful manner selections from "Martha," "Faust" and other operas.

NOLA NANCE OLIVER.

Orchestral Bookings for Arthur Shattuck.

Arthur Shattuck, the pianist, has been engaged to play at the pair of concerts with the Theodore Thomas Orchestra in Chicago, March 8 and 9, 1912. During the season Mr. Shattuck will play with the Theodore Thomas Orchestra in Milwaukee; with the New York Symphony Orchestra in New York, Oberlin, Ohio, and Detroit, Mich.; with the Minneapolis Symphony Orchestra in Minneapolis and Neenah, Wis., and with the St. Louis Symphony Orchestra. At the Chicago concerts the pianist will play the Rachmaninoff concerto No. 1. Haensel & Jones, Mr. Shattuck's managers, report other engagements for the artist with clubs and musical societies.

Beethoven's ninth symphony was given at Wiesbaden recently under the direction of Arthur Nikisch. There was an audience which filled the hall completely and the attention was reverential. Nikisch was tendered an ovation after the performance.

JOHN DUNN GOODSON

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KATHARINE

Arthur van Eweyk at Eisenach.

One of the distinguishing features of the Bach Festival given at Eisenach on September 23 and 24, 1911, was the singing of Arthur van Eweyk, the well known Dutch-



ARTHUR VAN EWEYK AND TILLY KOENEN AT THE ENTRANCE TO THE WARTBURG AT EISENACH.

American baritone, as will be seen by the following criticisms:

Mr. Van Eweyk, by means of his magnificent voice and a delivery characterized by noble style, acquitted himself of his task in a highly creditable manner.—*Eisenacher Zeitung*.

The bass part in "Der Friede sei mit Dir" was sung by Mr. Van Eweyk with a voice of unusual timbre and volume.—*Eisenacher Tagespost*.

Arthur Van Eweyk displayed again in Bach's humorous solo cantata, "Amara Traditora," his lofty art as an interpreter of this grand old master.—Correspondent of the *Allgemeine Musikzeitung*.

Sousa's Farewell to the Antipodes.

The last chord has died away, alas! but Sousa and his band will live long in our grateful remembrance. We have discovered, many perhaps too late, that a combination of musical talent like theirs has never before been

assembled on our shores. And we have realized that many of its members stand upon the highest plane of instrumental proficiency, and that some are wonderful; but all have proved themselves artists without exception. What they gave us in Saturday's last two concerts made parting doubly hard.—*Christchurch (New Zealand) Press*.

Pauer as an Interpreter of Schumann.

The universality of Max Pauer's art is shown in his rare ability to forget himself entirely, so to lose himself in the work he is interpreting that one might almost fancy that the reincarnated soul of the composer is revealing itself through the medium of this remarkable pianist's fingers. Witness his success with a Schumann program:

Max Pauer chose a Schumann program for the first of his two piano recitals, given before a crowded hall, the chief items were the sonata in F minor, the "Children Scenes" and the great fantasy. The "Children Scenes" have rarely been delivered with such beauty, purity and genuine feeling as yesterday. Pauer's whole nature goes out to meet his music. The way in which the heartfelt, harmless joyousness, say, of the "Knight of the Hobby Horse" contrasts with the dainty lyrics of other pieces; the manner in which his "Reverie" and "Child about to Sleep" glide along like still, golden even clouds—all this leaves a peculiar and indescribable impression on the hearers.—*E. N. Dresden Neuste Nachrichten*, Dresden, February 27, 1910.

A more beautiful pianistic "In Memoriam" than that arranged by Max Pauer in the Palmengarten Hall yesterday can hardly be conceived. Pauer's art is not strange to us; its reputation has spread far and wide, and the hall was densely packed. Pauer discloses himself ever more to be the chosen heir of a Rubinstein, a Reisenauer, a d'Albert. His playing knows no trickery, no cheap desire for effect; it is sturdy, wholesome art, ripened physically and mentally. Pauer's technical abilities have been praised often enough, but it is impossible to listen to his clean figuration, the extremely small amount of pedal work he indulges in without recalling them with much pleasure. Pauer's interpretation of Schumann endears itself to us by the thorough and sound spirit it reveals. Without any loss of the dreamy sweetness Schumann's muse was so rich in, Pauer lends to his conception a manly tone that prevents his falling into sentimentality. Broadness of temperament, coupled to a noble depth of feeling and the best of taste, aid in rendering Pauer's art exceptionally attractive.—*Dresden Nachrichten*, Dresden, February 27, 1910.

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THE BALLET OF THE LEIPSIC OPERA.

Emma Grondona Interviewed by Eugene E. Simpson.

The increased interest in dancing that America has shown in recent seasons is not at all a national phenomenon as it concerns the one country, but is a mere sign of an evolution which has been going on for years in various countries. The Leipsic correspondent of THE MUSICAL COURIER is enabled to present a view of that evolution, through the help of a series of conversations with Emma Grondona, who is the unaided ballet master of the Leipsic Opera. In further examining the working and training of a ballet, wherein the Leipsic ballet is a representative case in point, the first fact to become apparent is that the art of dancing is practically without a literature, and particularly without a literature for the teaching of ensemble dancing. About the best to be had is a book of diagrams for the elementary steps and positions. Thus is every leader, master or instructor thrown wholly upon his own resources just as he has been able to gather experience from his career on many stages, and in whatever further degree he displays talent in the creation of new dance ensembles. With a working literature so poor, the very errand of compiling a report on the organization and training of any particular school may become a laborious one. The present report on the ballet and school of the Leipsic Municipal Opera represents the fruit of the various talks with Fräulein Grondona, finally augmented by an exposition in writing, which she has had the kindness to prepare.

■ ■ ■

The ballet and school of the Leipsic Opera is an organization combining the features of a practical ballet for every day use of the theater and a complete school for the training of its own forces. The boy and girl candidates for this school and ballet are admitted for three months' trial when they are eight years old. They are found to be in normal growth and perfect health if they are kept for further training. On account of their public school studies they are given only two practice hours weekly until they are fourteen years old. Thereafter they are in class daily for two years more when they are considered fully capable and rouined dancers in corps. The

curtain went up for the ballet. A few of the habitués remained faithful and they were not the poorest art connoisseurs either. Dancing next had her stepsister, the variety, to thank for a revival. The breakneck revolutions of the 'tourbillon' and the senseless 'cake walk' had pleased much more. Since that era a casual star, like Miss Duncan, Ruth St. Denis and now the sisters Wiesenthal, have helped perceptibly to an improved taste. But real artistic interest has been first revived by the Russians, with their refined and distinguished art. Every person is charmed by their quiet movements, of classic beauty and

years. Evidence of its efficiency has been abundant in the successful presentation of Brahms, Dvorák and Moszkowski dances as independent ballets. Furthermore, the waltzes by Johann Strauss, the ballets 'Schleier der Pierrette,' Erich Korngold's 'Schneemann,' the 'Lost Groschen' and others have shown the artistic organization, as well in pantomime, not forgetting the precision, grace and fantasie of the fairy ballets. In keeping with modern trend there was recently an experiment in dancing barefoot. This was in my own ballet entitled 'Scherzo,' which was an attempt to meet modern demands without falling into conventionalities nor violating good taste. In conclusion it is to be said that there are now effective ballet schools for solo and ensemble dancers in Paris, Buda Pesth, Vienna, Berlin, St. Petersburg, Moscow and Dresden. Also Leipsic is entitled to rank among them since her solo dancers are now coming into engagements for the best German stages. In England, and particularly London, the work is restricted as yet to training for character dances."

■ ■ ■

In further conversation with Fräulein Grondona, one observes that the relation of permanent ballet to a permanent opera is never an easy one. The relation is no easier in Leipsic, where heavy opera is still given through eleven months of the year. An ambitious and fully organized ballet would enjoy being employed often with giving large formal compositions. Now Leipsic's present forces feel themselves adequate for presenting such as the Italian "Excelsior," Delibes' "Coppelia" and other fixed works. But the city orchestra, which has the work of the opera, has during the winter the twenty-two Thursday evening concerts of the Gewandhaus and the necessary rehearsals therefor. With the orchestra only available for four or five evenings a week, the management is disposed to improve the time with as many important operas as possible. During these many weeks at least the ballet is likely to be treated as a sideshow, being called upon only incidentally for the diversions regularly demanded by the opera scores. The Leipsic ballet may be also temporarily on easy running next season, especially as new works are concerned. General operatic director Volkner, of Leipsic, goes to Frankfurt-am-Main in April, 1912, and Martersteig, of Cologne, takes charge in Leipsic, so neither the outgoing nor the incoming director is just now venturing to buy new ballets for production. The incidental ballets now introduced in the various operas are almost wholly choreographic arrangements of the ballet master, Fräulein Grondona. The management first makes known its desire for a diversion. A conference between the ballet master and the conductor assigned to the particular opera explains the needs of the occasion. The conductor states what ballet music is available. The ballet master considers the costumes that are available and what may be further needed. The ballet master then draws the choreographic plan for the diversion. It is true that

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grace, as is seen in Pavlova, Kresinska and others. One must be thankful that they did not lose courage during the public's twenty years of error in neglect of the ballet. For some years the imperial theaters in St. Petersburg, Vienna and Berlin, also the Empire Theater in London, have engaged their solo dancers and their ballet masters in Italy. At the same time their pupils have been painstaking and industrious, so that Russia, as well as Vienna and Berlin, have brought their young country-women to a stage of excellence in which they do not have to fear competition with the Italians. The cities of Dresden and Leipsic have well schooled ballets, and the latter has the advantage of having placed young and pretty Leipsic girls in the service of dancing. As to Leipsic in particular, it has been my privilege within a very few years to bring before the public capable solo dancers, a graceful corps de ballet and a separate ballet school of thirty lads and misses.

■ ■ ■

"When the pupil enters the ballet hall, she is placed by a great bar which runs along the wall at the height of the hips. First she is shown the five elementary positions, then the high and pointed 'battlements,' later the 'rond de jambes à terre' and 'en l'air.' Each of these exercises is made, first with the right leg, then with the left, while the right hand holds to the bar. This work serves to train the leg outward and gives the body the needed independence from the movements of the leg. Following upon the foregoing exercise, the bar is held with both hands, and the pupil tries to raise herself on her toes. Next comes practice in open hall. One of the principal tasks is the 'port de bras,' to acquire graceful movement of the arms; then the 'adagio,' which is free standing on one leg; the 'pirouette' or turning right and left on one and on both legs, the solo dancers being on the toes. Finally, because the most tiring, comes springing in 'changement,' 'ensemble,' 'brissé' and so forth. These movements are practiced until they can be done with greatest possible ease. With all the foregoing regularly studied twice weekly for six years, and daily for two years, the work of a solo dancer may begin and occupy two or three years more. If in the bands of a good master, the pupil must be then a first class artist, and that without fail, else the master is to blame. For the eight year old child a general adaptability is discovered with the three months' trial instruction. Whether she has talent and enthusiasm for a successful career as solo dancer must be observed later.

■ ■ ■

"At the Leipsic Opera the ballet has now come to a state of completion as an independent artistic factor. It can no longer be ignored as it had been for a number of



EMMA GRONDONA.

further preparation for solo dancers begins after completion of all the foregoing. In the translation of Fräulein Grondona's writing, submitted herewith, her general discussion on the art embraces still other details of the manner of instruction. The translation is as follows: "The art of dancing was ever at home in Italy. Famous names, as of Taglioni, and others before that, had brought it to France and England, then, much later, to Germany. One of the most celebrated, Fanny Elsler, had created interest and understanding in Germany, though not with dancing alone, for the art of mimicry went hand in hand. Without the expressive, interpretative pantomime, dancing never could have come to so high a stage. When pantomime had reached its zenith, dancing naturally experienced a period of decline, so that the public fled when the



Photo by Boksch.
FRAULEIN GRONDONA AND A GROUP FROM THE LEIPSIC BALLET SCHOOL.

in this way nearly the entire year's ballet offerings are the unpublished intellectual property of the ballet master. As to Fräulein Grondona, she is not only author of the incidental ballets seen on this stage since 1908, but she has written a number of formal ballets that are successfully given in various cities. There are her "Rococo" of 1907, music by Fritz Baselt, given in Frankfurt-am-Main in 1907; Leipsic, 1908, and now accepted for Stuttgart. Her "Schöne Gärtnerin," to music by Josef Manas, has been given at Agram in Croatia, also in Prague and Frankfurt-am-Main. Her "Scherzo," which she arranged to music by Schubert, Grieg, Sibelius, Delibes and Liszt, was successfully given by her ballet in Leipsic in August, this year. The Brahms, Dvorák and Moszkowski ballets were of her composition. For the intelligent composition of these ensembles she brings her talent and her years of experience as solo dancer in Buda Pesth, Milan, St. Petersburg, Moscow, New York (Madison Square Theater), Berlin, Vienna, Agram (Croatia), Prague, Frankfurt-am-Main and Leipsic. Her first position as ballet master was at Frankfurt-am-Main, 1905-07, since which time she has

had charge in Leipsic. Born in Hungary, of Italian blood, she studied first at Buda Pesth, then under Madame Wuthier in Milan. Her debut was made in Chieti, Italy, and she danced soon after at San Severino. By reason of her Italian debut she is entitled to the appellation of "prima ballerina." Among her notable appearances as solo dancer, she especially enjoyed giving Strauss' "Salomé," "Dance of the Seven Veils," under the composer's direction, at the festival performance, Cologne, 1907. She danced with the full seven veils, whereas the dance is generally given with the bother of but one. Concluding, the general influence of the Leipsic ballet and its associated school, may be further judged by its annual guest performance at the "Königliche Schauspiele" in Potsdam and guest appearances as small solo ballet in numerous German operas. Furthermore, Fräulein Eulenberg, a product of this training, has been engaged as solo dancer at the Hamburg opera, Fräulein Frost at Frankfurt-am-Main, while other ex-pupils are engaged as solo dancers in Zürich, Berne, Dessau, Philadelphia and Leipsic. Fräulein Grondona is obligated to Leipsic by contract extending to 1914. In the course of her career in many lands she has at times spoken very well in Hungarian, Italian, German, Russian, Bohemian, French and English. She is far too busy a woman to keep up practice in all of these languages, yet the experience she has had in them remains to constitute her an unusually interesting personality.

PROVIDENCE MUSIC.

PROVIDENCE, R. I., October 14, 1911.

The Providence Symphony Orchestra, in which musicians and music loving citizens of the entire State are taking enthusiastic interest, has resumed its regular rehearsals for the preparing of its first season's active work. Conductor Fairman has announced that the symphony for the first concert, on Wednesday evening, December 13, in Memorial Hall, will be Beethoven's first. Berrick Von Norden, tenor, has been engaged as soloist for this concert. The soloists for the remaining concerts will be announced later. The results obtained by the regular practise of the orchestra last season were most creditable, and the ensemble exhibited this fall shows the work was well done and a great deal of ground already has been covered. The musicians and the musical public are heartily pleased with the project and are supporting the organization to the best of their abilities. The subscription sale of tickets will begin next week, and indications point to a large sale. Those desiring further information may communicate with this office.



Another new project, namely, that of the University Glee Club, has been started on the fair way to success. This is the first time a male chorus has been thought of seriously, but with Berrick Von Norden as the conductor the success of the club is assured at the start. Florence Hinckle has been engaged as soloist for the first concert.



The Music School has been most fortunate in obtaining a large studio apartment building at 26 Cabot street. There are a number of studio rooms, class rooms, three or four different sized halls and a most practical and useful apartment for the director.

BERTHA A. HALL.

Bispham's English Program.

David Bispham's annual New York recital, scheduled to take place in Carnegie Hall, Sunday afternoon, October 29, will be devoted to songs and arias, all sung in English. The order of the program follows:

SONGS, CLASSICAL AND MODERN, BY FOREIGNERS.
 Hear Me, Ye Winds and Waves (Scipio)..... Handel
 I Attempt from Lovesickness to Fly..... Purcell
 When Two that Love Are Parted..... Secchi
 I'm a Roamer (Son and Stranger)..... Mendelssohn
 The Evening Star (Tannhäuser)..... Wagner
 When I Was Page (Falstaff)..... Verdi
 The Monotone Cornelius
 Cécilie Richard Strauss

COMPOSITIONS BY AMERICANS.

How do I Love Thee? (Mrs. Browning)..... Harriet Ware
 Calm Be Thy Sleep (Tom Moore)..... Louis Elbel
 The Sea's Wooing (Carmen Sylvia)..... Dr. N. J. Eisenheimer
 The Song of the Shirt (Tom Hood)..... Sidney Homer
 RECITATION TO MUSIC
 Elaine (Tennyson) Ada Weigel Powers
 (Mrs. Powers at the piano)

Lowe Pupil Scores Again.

Frieda Wolf, a pupil of Richard Lowe, of Berlin, has been meeting with exceptional success on a tour of Holland. The critics all praise in glowing terms her lovely voice and her perfect schooling. She sang in Amsterdam, Hague and Utrecht. The young lady has just closed a two months' engagement with the Elberfeld Opera.

I see that the new record for long distance piano playing is 27 hours, 46 minutes and 3 seconds. Sounds big, but there are 100 amateurs on Washington Heights who can and do beat it.—New York Morning Telegraph.

Success of Another Florio Pupil.

M. Elfert Florio, the New York vocal teacher and coach, is constantly hearing of successes won by his pupils abroad. Only recently he was apprised of the fact that Nicola Zan, baritone of Portland, Ore., had achieved a notable triumph in Italy. Mr. Zan studied with Mr. Florio until last year when he accepted an engagement to appear in grand opera and is an artist who has won his way through merit alone.

Following are two press notices:

Baritone Nicola Zan in "La Sonnambula" was excellent. He again showed himself to possess still greater qualities in this role of Conte Rodolfo and to be a perfect artist.—*La Provincia, Cantu.*

The last evening's performance of "Lucia di Lammermoor" was fortunately a brilliant success. The baritone, Nicola Zan, who sang

can scarcely fail to please the patrons of the Metropolitan Opera House.

European Praises for Rudolph Ganz.

Rudolph Ganz, the Swiss pianist, has returned to America after some very successful appearances in Europe. The following criticisms refer to concerts in Germany, Holland, Hungary and Switzerland:

As Wagner used to call Bruckner the "trumpeter" on account of his characteristic themes, so I would like to call Rudolph Ganz, who played last night before a splendid audience, I dare say "following" the "hammer." He is a thoroughbred musician at his instrument, no exponent of Platonism like Ausorgo, who creates in contemplating his work. Rudolph Ganz is a man of deeds. . . . the piano tone that he produces is of an ascetic, nearly mystic charm, of half veiled sonority. That is why he succeeded so in Liszt's three Petrarca sonnets; Schumann's symphonic études, this budding work of the happiest period of romanticism, were rendered with an unheard of brio and a technique which we easily can regard as infallible. Liszt's "Dante Sonata" swept over the keys in diabolically electrifying fashion.—*Berlin Nationalzeitung*, April 7, 1911.

Chopin he plays with much tenderness, Liszt with a most brilliant bravura and a supremacy that is imposing.—*Budapest, Pesti Napló*, March 23, 1911.

The warmth of his playing, the pronounced classical conception of the Waldstein sonata and even more so in the "Appassionata" convinces us that Ganz is a Beethoven interpreter far above the average Beethoven players.—*Berlin, Reichsanzeiger*, April 7, 1911.

Rudolph Ganz won the hearts of the audience by the very brilliant rendition of the Brahms variations and fugue.—*Amsterdam De Telegraaf*, March 28, 1911.

. . . . Beautiful and poetical were his Liszt numbers, and his Chopin scherzo was full of brilliant virtuosity. The public showered the interesting pianist with applause and recognition.—*Budapest Pesti Hirlap*, March 22, 1911.

In his playing of the Brahms variations and fugue he exhibited a virtuosity of the biggest and most elegant style, beautiful sentiment, a delicate sense for tonal nuances and a remarkably convincing power of interpretation.—*Hamburger Trendenblatt*, June 1, 1911.

After this most sympathetic introduction to our public we hope soon to have the pleasure of admiring his beautifully poetic playing again.—*Amsterdam Allgemeine Handelsblad*, May 28, 1911.

Especially the slow movements of the two Beethoven sonatas (op. 53 and 57) were played with sentiment and a beautiful expression.—*Berlin Neueste Nachrichten*, April 8, 1911.

His playing of the Liszt pieces called forth the utmost enthusiasm. His style of delivery and the unequalled mastery over all technical difficulties convinced us that this artist has unlimited possibilities.—*Schaffhausen Musikzeitung*, February 18, 1911.

He played the Brahms variations and fugue with technical supremacy and at the same time with such a variety of characteristic nuances that one could follow the lengthy composition with continuous interest. The Liszt pieces were none the less beautifully rendered, the Petrarca sonnet with ravishing beauty of tone and poetry, the polonaise with unbounded temperament and sparkling brilliancy.—*Hamburger Nachrichten*, May 31, 1911.

His technical virtuosity is incredible. . . . His biggest cards were a number of Liszt's pieces, which he wisely put at the end of the program. Here he was fully in his element. His well known "Dante Sonata" was a real proof of his immense technical mastery.—*Berlin Die Post*, April 15, 1911.

Ganz created a tremendous impression with his playing of the two concertos (Tchaikovsky and Beethoven, C minor). Rhythm, strength, incredible technic, together with the most profound artistic qualities, stamp him as one of the greatest living pianists.—*Vie Musicale, Lausanne*, February 15, 1911.

His versatility is really astonishing. He masters every expression and knows no difficulties. I have never heard Schumann's symphonic études with such infallible clarity and admirable proportions of all details. How powerfully did Ganz play the last variation with its rhythms of steel and iron.—*Bern der Bund*, February 7, 1911.

He played Brahms' Handel variations with utmost virtuosity, tonal perfection and an absolute supreme mastery of the colossal work.—*Hamburger Correspondenz*, March 31, 1911.

Rudolph Ganz belongs to the chosen few among the greatest of living virtuosos. For him there seems to be no difficulties; he is at home in every school.—*Luzern Vaterland*, February 2, 1911.

Rudolph Ganz played the Tchaikovsky concerto with such overwhelming mastery that he fairly swept the audience with enthusiasm.—*Genf Schweiz-Musikzeitung*, March 11, 1911.

Undoubtedly it is a keen pleasure to hear the piano played with such a clean and infallible technic, and with such a cultivated touch. The most brilliant climax, to mention one of the numbers, were the Schuman études symphoniques, which he played in such clear, convincing and enthusiastic manner, hardly to be equalled.—*Berlin Borsenzeitung*, April 16, 1911.

Rudolph Ganz proved himself to be a great musician and an artist of refined taste, and if he indulged at times in tempi de virtuoso the clearness of execution was never marred. . . .—*Hamburger Zeitung*, March 31, 1911.

Rudolph Ganz today ranks with the greatest pianists of the present time. His purely musical art masters every composition, and unfolds its most secret beauties. A refined, wholly natural sentimentiality lends utmost charm to the expressive moods. He creates pictures of rare plastic and draws the "big line" of each work with a dash approaching greatness and which convinces and carries the audience along.—*Neue Zürcher Zeitung*, February 7, 1911.



CLEO GASCOIGNE.

such parts as the shepherd ("Tannhäuser"). Miss Gascoigne comes from St. Louis and has been studying a little over two years in New York with Joseph Bernstein-Regnes, to whom this talented young lady attributes much of her success. She has a voice of remarkable quality and flexibility, which, under the masterly guidance of her instructor, has developed into an organ which

LOUIS PERSINGER, AMERICAN VIOLINIST.

A violinist who has rapidly come to the fore during the past two seasons in Germany is Louis Persinger, of Colorado Springs, Col. This gifted young artist had made a name for himself four years ago in England and Belgium, having appeared during the season of 1907-8 with great success in London, Brussels, Liège, and Blankenberg. That season marked the beginning of his virtuoso career, but his European tours were interrupted by a prolonged stay in America and were not resumed until March 18, 1910, when he made his initial Berlin appearance at Beethoven Hall. His success achieved at this concert was a notable one and appearances followed in Leipsic, Munich, Vienna, Hamburg, Breslau, Görlitz, Dresden and numerous other cities of the Fatherland. Everywhere Persinger was lauded both by press and public, and the universal verdict was that a new star had arisen.

Louis Persinger's career thus far has been very different from that of the average violinist, who begins to study as a child, goes through a long conservatory course, graduates with honors, accepts a position as concertmaster of some symphony orchestra and gradually, in rare cases, develops into a first class soloist. With Persinger it was quite otherwise. Born at Rochester, Ill., on February 11, 1887, his parents moved to Dover, Okla., when he was a child of four. During the most impressionable years of his childhood, from four to ten, he saw much of the wild life of the plains. One of the most vivid of his early recollections is that of a train held up by desperados in broad daylight. Even the sheriff of Dover was despoiled of his watch and purse. Later his parents moved to Victor, Col., a small mining camp, and it was there that the boy began to play the violin. When he was eleven and a half years old, his family settled in Colorado Springs, where he began for the first time a systematic study of the violin under the tutelage of one Dietrich, who had been a pupil of Sitt at Leipsic, and who made his living in the West chiefly by playing at dance halls. He also studied in Colorado Springs with Mrs. Briscoe, who is now living at Houston, Tex.

The boy's aptitude for the violin was so marked and his progress so pronounced that it was decided that he should go to Germany to complete his studies. At the age of thirteen, accompanied by his mother, who has always been his constant companion, he arrived in Leipsic and began to study with Hans Becker, brother of Hugo Becker, the famous cellist. The boy had lessons with Becker for three years at the Conservatory, where he was graduated at sixteen with great honors. At the "Prüfung," when he played the Bruch G minor concerto with the Conservatory Orchestra under the direction of Hans Sitt, one of the listeners in the audience was no less a personage than Arthur Nikisch. The great conductor wrote a letter to Mrs. Persinger, saying that her son was one of the most talented violinists that the Leipsic Conservatory had ever had. Accompanying this letter was a photograph of Nikisch, bearing the dedication, "To the splendid young violinist, Louis Persinger." That was in 1904. Meanwhile repeated hearings of Eugen Ysaye had convinced the boy that he could learn much from the Belgian school, so for two seasons he studied with Ysaye at Brussels and Godinne. During this time he occupied the post of concertmaster of the Vaux Hall Orchestra at Brussels. The opinion of his great Belgian master will here be of interest. He writes:

Louis Persinger is today a virtuoso of a superior order and I can say with all sincerity that he is one of my best pupils. An excellent musician, in love with his art, Persinger can aspire to a brilliant career.—Eugen Ysaye.

Appended are some of Louis Persinger's recent European press notices:

Louis Persinger achieved with his finished performance of the Bruch G minor concerto a well deserved success. He possesses a big, expressive tone and an absolutely reliable and highly finished technic.—Leipziger Tageblatt.

Louis Persinger is a warm blooded violinist, possessing a noble tone and a firm technic. His performance of the Bruch G minor concerto bespoke healthy conception and a strong temperament.—Neue Zeitschrift für Musik.

Louis Persinger left the best possible impressions with his admirable technic, his fiery temperament and deep feeling. We hope to hear the young artist very frequently in future in our concert halls.—Neue Zeitschrift für Musik, Leipsic, March, 1911.

One could not help feeling pleasure in this performance. Persinger possesses the advantage of firm rhythm, something which one finds lacking in so many musicians, instrumentalists as well as vocalists,

calists, although it is the first essential quality of a musician. Further, he phrases with understanding, and gives life to the delivery. In the adagio he played the tender, melodious passages with gentleness of tone and great fervor. Thus a highly enjoyable musical evening was spent.—Norddeutsche Allgemeine Zeitung, Berlin, March 3, 1911.

His unpretentious style of playing is worthy of praise.—Neue Freie Presse, Vienna, February 13, 1911.

In Bruch's G minor concerto (op. 26) Mr. Persinger proved himself a highly qualified and technically mature violinist. His tone is soft, sensuous and stamped with individuality.—Vossische Zeitung, Berlin, March 4, 1911.

Louis Persinger, as the soloist, contributed Mozart's E flat major concerto for violin and orchestra, and the artist's brilliant execution of the allegro was an exhibition of technical clearness and purity. His performance of the adagio was given with feeling, its effect being considerably finer in tone; and a light and gracefully played rondo was a very capable achievement which did not fail to win applause. A melodie and scherzo, by Tchaikowsky, with orchestral



LOUIS PERSINGER.

accompaniment, and the extra number, "Traumerei," by Schumann, were also warmly received by the audience.—Görlitzer Nachrichten, November 12, 1910.

Persinger possesses not only a brilliant technic, but also feeling; he is, moreover, not lacking in musical temperament.—Wiener Leben, February 12, 1911.

Louis Persinger's concert introduced to us a young American violin virtuoso, whose temperament and style reminded one of Spalding. The possessor of very great technical skill, he also belongs to that class of young American violinists who aim essentially at vigorous freshness and sturdy robustness of playing. His style is big and robust; his temperament fiery; his rhythm well defined and exact to a nicety. All this indicates an excellent musician, who must now be careful to restrain and purify his playing until a finer degree of culture has been achieved; and his still rather robust tone, until it expresses a more universal feeling. His feeling is so warm that one cannot help wishing for this excellent virtuoso, with so genuine a musical temperament, a brilliant career. That we may do so was proved by his magnificent execution of the first Bruch concerto, and the wonderfully graceful rendering of Beethoven's minuet, a delightful musical Biedermeier idyl.—Leipziger Neue Nachrichten, March 3, 1911.

Louis Persinger is a violinist whose vigorous execution, and a more than ordinary natural aptitude, make a very sympathetic appeal. His tone is fervent and pure, and is especially pleasing in smaller pieces.—Die Musik, Berlin, February, 1911.

His musical feeling and his ability to express himself in a subdued emotional manner as well as in a vigorous, temperamental style make his playing very impressive.—Leipziger Tageblatt, March 3, 1911.

A very favorable impression was created by the violin virtuoso, Louis Persinger, who, very ably accompanied by Heinrich Schwartz, played a concerto in E minor by Nardini, the D minor concerto by

Bruch, and a number of shorter pieces, adaptations by Burmester and Kreisler from Couperin, Hummel and Beethoven, an elegy by Melartin and Saint-Saëns' "Rondo Capriccioso." Persinger has rhythm, temperament and warmth, a powerful tone and a masterly technic.—Münchener Neueste Nachrichten, March 8, 1911.

In the Singakademie the violinist, Louis Persinger, at the same time, in addition to sonatas by Handel and Bruch, played with great tenderness a number of little musical compositions both new and old. A German dance by Hummel-Burmester and a minuet by Porpora-Kreisler afforded the audience much pleasure by the clearness of form and purity of style characterizing their rendering. The program also included a passacaglia and a scherzo by P. Ertel.—Deutscher Reichsanzeiger, Berlin, January 1, 1911.

MUSIC IN HOUSTON.

HOUSTON, Tex., October 6, 1911.
Musicians are returning to Houston and general rehearsals with clubs and choirs are in full swing.

Mr. Huffmaster, the genial director of the Houston Quartet Society and Woman's Choral Club, was entertained both in Fort Worth and Dallas during the past month.

Mrs. Robert Cox, director of the Treble Clef Club, has returned from the north and will have Bernice de Pasquali, soprano of the Metropolitan Opera Company, as the first attraction for the opening concert next month.

The United States Marine Band comes to Houston October 16 under the local management of Guy MacLaughlin.

Nikolai Sokoloff, violinist, who made a fine impression here as soloist of the Russian Symphony Orchestra, will appear in concert with the pianist, Katherine Allan Lively, of Houston, on October 30 at Beach Auditorium.

Miss Briscoe, the violinist, has returned from a summer spent in Colorado, where she appeared a number of times in concert. Miss Briscoe has a large class enrolled at her studios.

The Houston Carnival begins November 15 and will continue for a week.

The Horseshoe promises to be a generally popular affair this coming month in Houston and society folk will be out in full force.

Sam Swinford has accepted the double work as accompanist for the two music clubs, Choral Club and Treble Clef Club.

Loretto Lappington, the young girl from Galveston (pupil of Katherine Allan Lively), who played in public very successfully in Texas last winter, has gone to Chicago to continue her studies, with Allen Spencer. Little Miss Lappington played before a large assembly in Chicago at the Anna Goff Bryant Institute this week and won much applause for her brilliant performance.

K. L.

George Harris, Jr., with New York Symphony.

George Harris, Jr., the American tenor, will sing at the opening pair of concerts of the New York Symphony at the Century Theater, Friday afternoon, October 27. The feature of the concert is the Liszt "Faust" symphony, in which Mr. Harris sings the only solo. The concerts are in commemoration of the hundredth anniversary of the birth of Franz Liszt.

Saturday afternoon of last week Mr. Harris sang at the German Press Club, Monday and Wednesday of this week he filled engagements in New England.

Herzberg Engaged for Hambourg Recital.

Max Herzberg, the pianist, who played the accompaniments for the joint recitals given by Bernice de Pasquali and Antonio Scotti, of the Metropolitan Opera Company, has been specially engaged to assist the Russian cellist, Boris Hambourg, at a recital, Wednesday afternoon, November 8, in Bridgeport, Conn.

Dilly—Wasn't the last act of "Götterdämmerung" divine last night?

Dolly—I don't know. By that time I was at the restaurant supping on harmonious lobster and diatonic champagne.

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PUTNAM GRISWOLD'S EUROPEAN TRIUMPHS.

Putnam Griswold, the famous American basso, who soon is to enter upon his engagement at the Metropolitan Opera House, New York, has been for the past six years a member of the personnel of the Berlin Royal Opera. He began his career at that great institution in a very modest way, singing the smaller bass roles, but his magnificent organ, his splendid stage presence and his refined artistic work earned their reward and he quickly worked his way up to the post of leading basso of the Kaiser's Opera. During the last three years of his stay in Berlin Griswold sang on an average three times a week, making 120 appearances a season at the Berlin Opera. He was repeatedly heard in all of the leading bass roles and his success kept pace with his remarkable artistic growth. He ended his Berlin engagement in a blaze of glory, singing the part of Wotan with enormous success.

During his Berlin engagement Griswold also made appearances at Covent Garden, London, where he sang for one season with immense success, having secured leave of absence from the Berlin Opera, at Dresden, Frankfort,

and not only sang with authority, but acted with dramatic perception.—Sportsman, London.

Mr. Griswold had a great deal of dignity, and sang with excellent breadth of style as the King.—Standard, London.

The part of Daland ("Flying Dutchman") is so often made wholly incongruous with the rest of the opera that it is pleasant to record a performance of rare insight and good taste by Mr. Griswold. Not only was his singing most artistic and his beautiful voice fine and dignified, but his touches of comedy were restrained and in complete sympathy with the rest.—Times, London.

Chief attention, however, must be drawn to the Daland of Mr. Griswold. To a fine voice he added the composure and dramatic perception of an artist of long experience and may in every way be considered a valuable addition to the list of artists of the season.—Evening Standard, London.

Daland, if we remember rightly, was the part in which Mr. Griswold made his first success at Covent Garden, and he again last night gave a splendid vocal and characteristic impersonation of Senta's match making and breaking Papa.—St. James Gazette, London.

Mr. Griswold, another American singer, who was in splendid voice, sang finely and acted with all possible appropriateness, while his enunciation, like Mr. Whitehill's, was a model of clearness.—Daily Telegraph, London.

In Herr Griswold a really first class Daland was forthcoming. His singing was beautiful and his acting was entirely free from the exaggeration which too often crops into impersonations of this part.—Pall Mall Gazette, London.

Putnam Griswold sang the Daland and a fine stage picture he made of the bluff old skipper, who is willing to barter away his only daughter to the first seafaring stranger who tempts him with a chest of gold. Griswold always towers above the Royal Opera House ensemble vocally, but on this occasion he won fresh laurels by his dramatic conception of the role.—Continental Times, Berlin.

Quite extraordinary was the Mephisto ("Faust") of Herr Griswold. It is altogether astonishing with what complete sovereignty he controls his representation. The acting is so well worked out, even to the smallest detail, that the figure is of never ceasing interest to the hearer. The individual means of expression with which the character is embodied is so intelligently thought out that it never fails to be of the deepest effectiveness. The vocalization and declamation are faultless.—Herold, Berlin.

A wonderful vocal performance offered Mr. Griswold as Mephisto, whose acting has also improved mightily, especially in the second act. The manner in which he plays the scene with the lifted crosses of Valentine and his companions is quite extraordinarily effective.—National Zeitung, Berlin.

We saw Mr. Griswold for the first time as Mephisto and he pleased us well. His interesting dramatic conception of the role is not to be denied, and his magnificent voice is a joy from beginning to end.—Norddeutsche Allgemeine Zeitung, Berlin.

Escamillo ("Carmen") was sung by Herr Griswold, who was as effective and temperamental in action, as his singing always is a joy to hear.—Freie Deutsche Presse, Berlin.

The "Toreador" was sung by Mr. Griswold in a most effective manner. His magnificent bass voice was handled with fiery temperament.—Der Tag, Berlin.

New was Mr. Griswold as Escamillo. His wonderful voice delighted the audience, at the same time he was not too brutal in the characterization of the part.—Vossische Zeitung, Berlin.

Most excellent was again the Escamillo of Herr Griswold.—National-Zeitung, Berlin.

In tone and action Mr. Griswold was a superb Escamillo.—B.Z. am Mittag, Berlin.

Mr. Griswold, who sang the Escamillo for the first time here, was not so brutal as most interpreters of this role, but relied more on the effectiveness of his great vocal art.—Cölnische Zeitung, Cologne.

Mr. Griswold sang Hagen ("Götterdämmerung") for the first time; above all, his voice was always large enough, and was particularly magnificent in the exceedingly difficult scene with the warriors in the second act.—National-Zeitung, Berlin.

We were pleased with Herr Griswold whose magnificent voice it is always a joy to hear. His action was also very good.—Berliner Lokal-Anzeiger.

A true joy was the Landgraf ("Tannhäuser") of Herr Griswold. The voice is most excellent, fills the house with naturally flowing harmonious tone. How kindly sounded his address to Elizabeth! How marked and dignified his oration to the singers in the Hall of Song and how stern and earnest his warning and sentence on Tannhäuser.—Die Post, Berlin.

Herr Griswold made a very welcome entrée as Landgraf Hermann. His voice seems only to have gained in volume and in beauty since he was here last, and he must now certainly be accounted one of the best basses on the operatic stage.—Globe, London.

We were impressed by the Landgraf of Herr Griswold, of the Berlin Royal Opera. It was in every respect a perfect figure. A



PUTNAM GRISWOLD.

Wiesbaden, Cologne, Düsseldorf and Leipzig. Everywhere his powerful and beautiful voice and his noble, manly style made a profound impression.

Appended are a few of his foreign press notices:

Great praise was earned by Herr Griswold, as Count de Saint Bris. His noble voice was used with the utmost effect in the fourth act, which was the climax of the whole production.—Freie Deutsche Presse, Berlin.

Herr Griswold gave a powerful impersonation of St. Bris. Not only of great vocal beauty, but with personal dramatic might, which was tremendously powerful and impressive in the great conspiracy scene in the fourth act.—Börsen-Courier, Berlin.

A wonderful representation was the St. Bris of Herr Griswold.—Germany, Berlin.

The conspiracy scene, dominated by the Saint Bris of Putnam Griswold, was worked out to a marvelous finish of detail, and in it Mr. Griswold reached great dramatic and vocal heights.—Continental Times, Berlin.

Herr Griswold was not only in appearance and action an ideal King Heinrich ("Lohengrin"), but his gorgeous voice was a joy to hear, which we have learned always to expect from him.—Vossische Zeitung, Berlin.

In the role of the King one heard the wonderful voice of Herr Griswold.—Deutsche Tageszeitung, Berlin.

Cologne Wagner Festival. The most beautiful voice of the evening was discovered in Herr Griswold, who sang König Heinrich.—Cölnische Zeitung, Cologne.

Herr Griswold as König Heinrich has one of the most beautiful bass voices imaginable, together with almost an unapproachable art of singing. His breath control is particularly perfect.—Cölnische Zeitung, Cologne.

The recitatives of the King were sung by Herr Griswold, with his magnificent, noble, never forced basso, and with most effective but never exaggerated expression.—Cölnische Tageblatt, Cologne.

The role of König Heinrich demands a voice of extraordinary range and dramatic talent of a high order to raise it out of the ordinary. This was so successfully accomplished by Herr Griswold as to enhance extraordinarily the value of the performance as a whole.—Düsseldorfer Zeitung.

A new Heinrich was forthcoming in the person of the American artist, Mr. Griswold. He has the true instinct for Wagnerian opera,

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very beautiful and perfectly trained bass voice. In action and declamation always musically, distinguished and soulful.—Neueste Nachrichten, Leipzig.

Individuality was imparted to the Landgraf by Mr. Griswold, who was vocally and musically impressively moving in the highest degree. In the "oration" his finely trained and extraordinarily voluminous bass voice was shown to the greatest advantage through the intelligence of his declamation.—Leipziger Tageblatt.

Putnam Griswold scored superbly as Landgraf Hermann—Pall Mall Gazette, London.

Madame Nordica's Latest Photograph.

The accompanying photograph is the latest taken of Lillian Nordica, the American prima donna, now singing in the Far West. THE MUSICAL COURIER of last week published two telegrams from San Francisco telling of the recent triumphs of the celebrated American soprano. One dispatch, dated October 14, gave an account of the great ovations extended the singer and President Taft at Golden Gate Park, when the President lifted the first spadeful of



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MADAME NORDICA'S LATEST PHOTO.

earth in connection with the ground breaking exercises of the Panama Pacific Exposition to be held in 1915. Nordica sang on this occasion Mrs. Beach's moving song, "The Year's at the Spring," and then led the great assemblage in singing "The Star Spangled Banner."

The second telegram from the coast reported the enthusiastic greeting which Nordica received at two San Francisco concerts given in the huge Dreamland Rink pavilion.

Olive Head's Concerts at Rumford Hall.

The Olive Head Quartet will give its New York City concerts in Rumford Hall this season. The auditorium is reputed to be well adapted to chamber music. The hall is in the Chemists' Building in East Forty-first street, between Madison and Park avenues. November 1 is the date of the first concert.

Alma Gluck to Give Recital November 9.

Alma Gluck, soprano, of the Metropolitan Opera Company, will give a recital in Carnegie Hall Thursday afternoon, November 9. The singer will have the assistance of Kurt Schindler at the piano. Madame Gluck is making a concert tour this month.

Schumann-Heink Due Saturday.

Madame Schumann-Heink, who sailed from Hamburg, Germany, October 19, on the steamer Kaiserin Augusta Victoria, is due to arrive in New York, Saturday, October 28. The famous contralto will give her New York recital at Carnegie Hall, Tuesday afternoon, November 28.

A large musician with a larger violoncello hailed a hansom. "Drive me to King's Hall!" he said. When, after a hard tussle, he had wedged himself and his instrument into the limited area of the cab, the driver cracked his whip and drove off. They reached the hall. The musician alighted, and took out a shilling. "What's this?" demanded the driver. "Your legal fare," said the musician. "Yes, I know it's my legal fare for carrying you," retorted the jehu, with a direful glance at the bulky instrument, "but what about that there flute?"—San Francisco Argonaut.

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MUSIC IN AUSTRALIA.

SYDNEY, New South Wales, September 6, 1911. The greatest event in the musical history of Australia was begun on September 2, when the curtain of Her Majesty's Theater dropped on the last act of "La Traviata," and the aristocratic audience, while standing, acclaimed in one great voice the diva Melba, whose dream has been realized in bringing the biggest and most artistic operatic organization ever seen in Australia.

It was the first time Melba had sung an entire opera in Sydney, and for her debut the theater was completely sold out, each stall costing a guinea and the gallery six shillings and sixpence.

After the "God Save the King," Maestro Angelini raised his baton for the prelude of Verdi's old opera, always so rich in coloring and melody. It was the first time the public had heard a perfect orchestra, a grand harmonic wave breaking over the violins, cellos and woodwinds guided by the able hand of this young and sympathetic

sioned voice and delicious style, his manner of smorzando and filardo, each note even to the highest being done with the elegance of a master. His last act singing was done in an exquisite mezza voce and the "Parigi o cara" was sung so beautifully that the entire audience was roused by it.

The baritone Scandiani has a full, resonant voice, his phrasing is elegant and he revealed himself to be a finished actor; we did not know which to admire most, his dramatic work or his method of singing, which is pure and well directed. The small roles were on this occasion sung by first class artists and for this reason we heard a first bass, Mr. Kaufmann, sing in his deep, round voice the few phrases of the Doctor, and the first baritones, Zanelli and Cristiani, lent their fine organs to the roles of the Baron and Marquis. The chorus, composed entirely of Australians, was splendid, especially the women, thanks to the patience and talent of Maestro Sacerdoti; the mise en scene directed by Mr. Rigo was such as has seldom been seen on this continent.

For the second opera of the season, "Faust" was given and debuts were made by Jeanne Korolewicz, soprano; Mlle. Ranzenberg, contralto, and Edmund Burke, basso. Madame Korolewicz was a most beautiful Marguerite; she is a Polish artist with a superb organ used with rare skill and artistry; a voice expressing a wealth of emotion, and possessing security and strength in the high register. From her very first phrase to Faust, whispered in a delicious mezza voce, the audience was conquered by this apparition of a northern beauty. In the duet of the third act her voice acquired a beautiful voluptuous quality that filled each note in this divine love scene.

Miss Ranzenberg, who essayed the role of Siebel, possesses a velvety contralto voice and it is to be hoped that the management will present her in another role more important than those for which she has been engaged.

John McCormack as Faust renewed the triumph of his first night. The part was sung superbly, and in the "Salve dimora" he sang a high C smorzando until it was a mere golden thread. The audience was wildly enthusiastic and in both trios the B flats and B naturals were sung with great dramatic power.

The orchestra, under Angelini, confirmed the impression of the debut, and the ballet—all Australians—waltzed with enthusiasm and grace, each young girl entering into the spirit of the occasion with energy and elan.

For the third opera and for the first time in Australia, the management presented Saint-Saëns' masterpiece, "Samson et Dalila." This work was long desired by resident music lovers and the fact that the première was mounted with the lavishness of La Scala in Milan or Covent Garden, London, created additional enthusiasm. Several artists made their Australian debut on this evening. The fascinating Delilah was impersonated by the American mezzo soprano, Eleonora de Cisneros. Divinely tall, with the majesty of an empress, her appearance on the steps of the temple aroused clamors of admiration. Preceded by a reputation for great beauty, she confirmed it truly, because such a symmetry of figure and such an enchantingly expressive face are seen rarely upon the lyric stage. From her beauty as a woman, we passed to admiration for her wonderful costumes, creations of the Maison Paquin of Paris. That of the first act—rose crepe de chine exquisitely embroidered in silver, the whole wonderfully draped with garlands of roses and rose leaves—really gave the impression of Spring herself.

She sang the role admirably; her voice full, truly toned, of a beautiful color, lent itself to the perfect expression of the amorous phrases, to the explosions of rage or vindictive joy, and the low register brought into bold relief the notes of the seduction and the cries of love. The romance "Printemps qui commence" was one murmur of exquisite tones. This romance initiated her great success, which increased enormously in the second act when in the "Amour viens aider" she interpolated a glorious B flat of great power and clearness. In the "Mon cœur s'ouvre à ta voix" her voice was like a silver chord undulating languidly. Madame de Cisneros may be considered one of the first Dalilas on the lyric stage today. In the third act she was costumed in pale blue and silver with a dark blue mantua covered with Oriental stones, and crowned with a miter of brilliants she looked like a picture by Burne Jones.

The tenor Zeni is a handsome man six feet two inches tall—an ideal Samson. He possesses a very powerful dramatic tenor voice, which he knows how to accentuate magnificently, and he also has a high register which permits



ELEONORA DE CISNEROS IN COLOMBO, CEYLON.

director, Giuseppe Angelini, who conducted the opera with rare intelligence.

On the appearance of our compatriot a veritable hurricane of applause greeted her, and from the first phrase we knew that Melba was, as always, the Queen of Song. The purity of the voice, the emission, the perfect technic in "A Fore e lui," the famous trill and staccato were mar-



MAESTRO GIUSEPPE ANGELINI.

velous, and in the second act when she sang a "sfor di labra Dite alla giovine" with all the emotion of her golden voice, the audience went wild and all were proud to be Australians.

Next to her the tenor, John McCormack, conquered immediately with his handsome boyish figure, his impos-

him to resist the most difficult tessitura. His interpretation was dramatic in the extreme and his success immediate.

Mr. Scandiani as the High Priest gave a fine interpretation of this role.

Maestro Angelini deserves a crown of laurel for his fine conducting; the great choruses were rendered with power and perfect intonation, while the pretty Australian ballet interpreted the rhythms of the Oriental dances.

URIEL.

DE CISNEROS' TRIUMPH IN AUSTRALIA.

As chronicled in the preceding special letter on "Music in Australia," the Melba Grand Opera Company opened a remarkable season at Her Majesty's Theater in Sydney, Australia, the first week in September. Several singers widely known to opera goers in America were heard during the first, second and third evenings, and among those whose triumphs were complete was the American mezzo-soprano, Eleonora de Cisneros. Madame de Cisneros made her Australian debut as the fascinating temptress in Saint-Saëns' biblical opera, "Samson and Delilah." This was also the première of the opera in Australia, and as the writer of the latter states, it is an opera long desired by music lovers in that far away and progressive quarter of the globe.

The following press notices refer to Madame de Cisneros on the night of her triumph:

The singer is forced to impersonate as well as sing. It proved to be the opportunity of Madame de Cisneros.

As Delilah, the magnificent physical vitality and personal element in Madame de Cisneros' success must be regarded as an essential and interesting part. It is almost impossible to separate the artist from the individual—especially in the case of the dramatic artist. The play actor reveals himself by his attitude toward his part, and the opera actor, although more limited in the matter of spontaneous expression, yet reveals himself or herself even more completely through the curious psychology of musical expression. In this way the force and warmth of Madame de Cisneros' personality gave wonderful vividness to her Delilah, making it individual, dramatically consistent and communicative. One noted her instinct for musical climax, the fine feeling for phrase coloring (one of its most important elements), and a just appreciation of the dramatic significance of the words. Without this element the most beautiful voice is only, as Gounod used to say, "a fine organ-pipe." The voice itself is a beautiful mezzo soprano of rich quality and sonorous power. Vocally, therefore, as well as in looks, Madame de Cisneros was a striking Oriental embodiment of the tropical role of Delilah; almost ideal in its seductive charm. What a wonderful effect was scored in "Softly Awakes My Heart," exquisite music that haunts one and lingers in the memory when more pretentious moments of the work are forgotten. How Delilah must have sent the blood throbbing through Samson's veins if such music is the tone equivalent of the Philistine beauty who beguiled and betrayed him. At this point the second act ends, and the tumultuous applause brought the principals again and again before the curtain.

Madame de Cisneros as Delilah wears gorgeous robes, all falling straight from the shoulders in the Hebrew fashion of the day. The first is of pale rose color, embroidered at the hem and round the sleeveless bodice with silver. Another is of pale blue, veiled with a white net, embroidered in silver and crystal. In the third act she wears over this a cloak of sapphire-blue Oriental satin, swathed round the body and falling from the head to the hem of the gown at the back. This gives place in the last act to a long, square-cut overdress of dark blue net of a rather large mesh, embroidered in rich Oriental coloring of gold and crimson and blues. In this act she is heavily jewelled, her fingers covered with large rubies and sapphires, and she wears a circlet of gold round her head, finished in front on either side of the forehead with large flowers in gold filigree.—Sydney Daily Telegraph, September 6, 1911.

But the success was not a question only of musical ensembles and stage pictures. The audience was all unprepared for the classic breadth, the heroic largeness, which characterized the impersonation of Delilah. Madame de Cisneros further revealed a very fine "mezzo contralto" voice—to employ a term lately applied to full-toned mezzo sopranos with an effective low register—so that nothing was wanting. . . . Madame de Cisneros, exquisitely attired, sang the now famous air, "Fair Spring Is Returning," while surrounded by a circle of dancing girls. The new Delilah's great stature, as she raised her arms in voluptuous attitudes, and with love shining from her eyes, drew the reluctant hero to her with magic passes and spells, assisted her to dominate this situation, and as the tender cadences flowed from her in song the curtain slowly fell upon a piece of acting marked by dignity and refinement.

A typically Eastern view of sterile hills against the blue vault of heaven showed the surroundings of Delilah's house in the second act, running through which is the most exquisite orchestration to suggest the night breeze amidst the palms and plains of the Valley of Soreck. In the flow of melody which makes this act enchanting, Madame de Cisneros sang "O Love, from Thy Power" with tenderest effect, resembling in her draperies of a deep tint, like the bloom on a black grape, our visitor of two or three years ago—Clara Butt. . . . The mezzo soprano gave a rendering of "Softly Awakes My Heart," full of tenderness and charm. The air is sung literally in the arms of Samson, and the whole scene was very skilfully managed by both artists.—Sydney Morning Herald, September 6, 1911.

The singing and acting of Madame de Cisneros and Signor Zeni were throughout that section of the work intensely moving, and when the curtain fell upon the triumph of Delilah, which was to lead to the ruin of Samson, the audience went forth a storm of "Bravos" and cheers. It is not an exaggeration to say that these artists achieved a triumph or that the whole performance of Saint-Saëns' work was one to be set down as an event of the highest interest in the history of opera in Australia. . . .

The interest throughout, of course, centered upon the chief figures in the narrative, and the merits of Madame de Cisneros and Signor Zeni were worthy of the closest attention. At the end of each act they were called before the curtain, and there were the customary scenes of excitement attendant upon a successful pro-

duction, Signor Angelini, being brought forward by the principals and other prominent people in the cast, following. Numerous floral tributes were sent up at the close of the tragedy, and Madame de Cisneros pleased the audience and doubtless the orchestra by detaching several bunches of violets from the gifts, and offering some to Signor Angelini, and scattered others among the players below—a pretty action, which aroused the audience to renewed enthusiasm. . . . A striking picture was that of the entrance of Delilah in the second scene, followed by a number of Philistine women garlanded with beautiful flowers, and revealing graceful limbs. The fascinations of Delilah immediately began, Madame de Cisneros looking bewitching enough to conquer the most patriotic of men. A splendid picture she made in her dazzling dress, as her noble mezzo contralto voice was lifted up in the now well known aria, which tells of the commencement of spring. Signor Zeni, as Samson, meanwhile gazing at the temptress with awe and admiration. The subsequent duet with the High Priest (Signor Scandiani) after the first disaster to the Philistines was impressive, and the artistic picturing of the feelings which moved Delilah at this point showed that the actress and singer had a just idea of the value of restraint. She sang afterward in the duet with Samson, the motive of which is repeated several times in the opera, with much passion. This scene was a strenuous one for both artists, the declaration of love by the hero amid the terrible atmospheric disturbance that was going on causing a thrill among the audience.—Sydney Evening News, September 6, 1911.

Madame de Cisneros, a handsome lady of heroic stature, is a noble voiced dramatic mezzo soprano. The voice is luscious in quality, the tones in the lower register being round and powerful like those of a heavy contralto, and forward and beautifully produced throughout the extent of its wide compass. The artist also possesses remarkable declamatory powers, and superb diction, with histrionic qualifications of high order.

Fine acting and vocalization on the part of Madame de Cisneros, Signor Zeni and Signor Scandiani marked the development of this scene. The mezzo soprano sang the well known "Fair Spring Is Returning" with exquisite taste, while the struggle of a strong man resisting the alluring powers of the handsome temptress was admirably suggested by Signor Zeni. The work of these two artists in the great temptation scene and the ultimate fall of Samson into Delilah's power, in the second act, calls for the highest praise. The scene between the two at this point needs careful handling and in the hands of less cultured exponents might easily be made repulsive. Here, also, comes the widely known and beautiful aria "Softly Awakes My Heart," and undoubtedly the finest reading of it ever given here was heard last evening from Madame de Cisneros. The scene takes place in a beautiful valley outside Delilah's house. It is night time, and a storm breaking out with fury keeps pace with the tempest in the strong man's heart. . . . The orchestra is quite symphonic in its form, and the forces under Signor Angelini did excellent work. There were two fine ballets, the one in the first act, and the weirdly beautiful dance of the Priestess in the second, in which Florence Sutherland performed a clever pas de deux. These dances were arranged by Minnie Hooper, and they called for the warmest commendation from the large audience. The remarkable scene of enthusiasm after the final descent that took place on the opening night was repeated last evening, and it is likely that the opera will prove one of the most popular of the season.—Sydney Sun, September 6, 1911.

Melba in Tears.

There was in Her Majesty's Theater last night an excited atmosphere which gave itself remarkable vent in wild cheering at the close of each act of Saint-Saëns' opera. Nobody could resist the psychology of such an audience or the influence of the singing, acting and orchestral music. Even so tried an operatic auditor as Madame Melba succumbed to the emotional feeling of the occasion. The diva watched the performance from her box, and at the end of the second act she rose and applauded as the house cheered the Samson (Signor Zeni) and the Delilah (Eleonora de Cisneros). Hastening behind the scenes Madame Melba warmly congratulated both the principals on their magnificent artistry. With tears coursing down her cheeks the diva declared to Madame de Cisneros that she was the first and greatest Delilah in the world. Such a high compliment from Madame Melba, its sincerity and spontaneity, more than delighted Madame de Cisneros. Coming from one who does not pay compliments idly, the incident is regarded by the beautiful mezzo-contralto, who has received the congratulations of kings, as the proudest moment of her life.—Sydney, Australia, Sun, September 6, 1911.

Oratorio Society Re-elects Dr. Peters.

The Oratorio Society of York, Pa., re-elected Dr. R. H. Peters as director, at its annual meeting held last week. The new board of governors will confer with Dr. Peters in regard to arranging for two concerts this season. The following were elected members of the board of governors: A. B. Farquhar, Charles C. Frick, George S. Schmidt, John C. Schmidt, Robert L. Motter, Dr. J. H. Bennett, E. F. Weiser, Robert A. G. Ault, W. L. Gladfelter, of Spring Grove; Frederick G. Gotwalt, Vincent Keesey, R. F. Whitehouse, R. N. Zimmerman, Dr. E. T. Jeffers, Thomas Shipley, W. H. von Mengeringhausen, J. A. Miller, of Red Lion; M. B. Gibson, John Denues and D. S. Cook, of Wrightsville.

The board of governors elected the following officers: President, A. B. Farquhar; vice presidents, George S. Schmidt, Robert L. Motter; secretary, Robert A. G. Ault; assistant secretary, Dr. J. H. Bennett; librarian, E. F. Weiser; treasurer, C. C. Frick; accompanist, Mary Taylor; conductor, Dr. E. H. Peters.



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NOTE:—As some managers (probably inadvertently) have mentioned that Mr. Nikisch may appear in various places, it should be understood that he comes to America to conduct the LONDON SYMPHONY ORCHESTRA only, and any other announcement is without authority.

CARNEGIE HALL BOOKINGS.

SEASON 1911-1912.

October 23, evening—Balalaika Imperial Court Orchestra.
 October 26, evening—Woman's Suffrage Party.
 October 28, afternoon—Alma Gluck recital.
 October 29, afternoon—David Bispham recital.
 October 29 evening—New York College of Music, 128 East Fifty-eighth street.
 October 31, evening.
 November 2, evening—Philharmonic Society.
 November 3, afternoon—Philharmonic Society.
 November 4, afternoon—De Pachmann.
 November 5, afternoon—Philharmonic Society.
 November 7, afternoon—Gadski.
 November 9, evening—Boston Symphony Orchestra.
 November 10, afternoon—Zimbalist.
 November 11, afternoon—Boston Symphony Orchestra.
 November 12, afternoon—Special Philharmonic concert.
 November 12, evening—Elmendorf.
 November 13, afternoon—Elmendorf.
 November 14, evening—Salvation Army.
 November 16, evening—Philharmonic Society.
 November 17, afternoon—Philharmonic Society.
 November 18, afternoon—De Pachmann.
 November 18, evening—Russian Symphony Society.
 November 19, afternoon—Russian Symphony Society.
 November 19, evening—Elmendorf.
 November 20, afternoon—Elmendorf.
 November 23, evening—Philharmonic Society.
 November 24, afternoon—Philharmonic Society.
 November 24, evening—William Morris.
 November 25, afternoon—Symphony concerts for young people.
 November 25, evening—Masonic benefit concert.
 November 26, afternoon—Philharmonic.
 November 26, evening—Elmendorf.
 November 27, afternoon—Elmendorf.
 November 28, afternoon—Schumann-Heink recital.
 November 28, evening—Volpe Symphony Orchestra.
 November 30, evening—Philharmonic Society.
 December 1, afternoon—Philharmonic Society.
 December 1, evening—St. Mark's Hospital, benefit.
 December 2, afternoon—Bloomfield Zeisler recital.
 December 2, evening—Russian Symphony Orchestra.
 December 3, afternoon—Russian Symphony Orchestra.
 December 3, evening—Elmendorf.
 December 4, afternoon—Elmendorf.
 December 5, afternoon—Madame Alda's recital.
 December 5, evening—Banks Glee Club.
 December 7, evening—Boston Symphony Orchestra.
 December 9, afternoon—Boston Symphony Orchestra.
 December 10, afternoon—Special Philharmonic concert.
 December 10, evening—Elmendorf.
 December 11, afternoon—Elmendorf.
 December 11, evening—MacDowell Chorus, "St. Elizabeth," Kurt Schindler.
 December 12, afternoon—Harold Bauer.
 December 13, afternoon—Theodore Thomas Orchestra.
 December 14, evening—Philharmonic Society.
 December 15, afternoon—Philharmonic Society.
 December 16, afternoon—W. Damrosch, Young People's.
 December 17, afternoon—Philharmonic Society.
 December 17, evening—Elmendorf.
 December 18, afternoon—
 December 18, evening—MacDowell festival.
 December 19, afternoon—
 December 19, evening—Musical Art Society.
 December 21, evening—Philharmonic Society.
 December 22, afternoon—Philharmonic Society.
 December 22, evening—Pond Lyceum Bureau.
 December 24, afternoon—People's Symphony, Albert Spalding, violin soloist.
 December 27, afternoon—Oratorio Society.
 December 28, evening—Philharmonic Society.
 December 29, afternoon—Philharmonic Society.
 December 29, evening—Oratorio Society.
 January 4, evening—Philharmonic Society.
 January 5, afternoon—Philharmonic Society.
 January 6, afternoon—W. Damrosch, Young People's.
 January 7, afternoon—Philharmonic Society.
 January 9, evening—Volpe Orchestra.
 January 10, afternoon—Bonci recital.
 January 11, evening—Boston Symphony Orchestra.
 January 12, afternoon—Bachaus recital.
 January 13, afternoon—Boston Symphony Orchestra.
 January 14, afternoon—Special Philharmonic concert.
 January 14, evening—Burton Holmes.
 January 16, evening—Leo Slezak recital.
 January 16, afternoon—Clément recital.

January 18, evening—Philharmonic Society.
 January 19, afternoon—Philharmonic Society.
 January 20, afternoon—Bachaus recital.
 January 21, afternoon—Philharmonic Society.
 January 21, evening—Burton Holmes.
 January 23, afternoon—Jeanne Jomelli recital.
 January 25, evening—Philharmonic Society.
 January 26, afternoon—Philharmonic Society.
 January 27, afternoon—Josef Hofmann recital.
 January 27, evening—Russian Symphony Orchestra.
 January 28, afternoon—Russian Symphony Orchestra.
 January 28, evening—Burton Holmes.
 February 1, evening—Philharmonic Society.
 February 2, afternoon—Philharmonic Society.
 February 2, evening—
 February 3, evening—
 February 4, afternoon—Philharmonic Society.
 February 4, evening—Burton Holmes.
 February 5, evening—
 February 6, afternoon—Lhévinne piano recital.
 February 7, afternoon—
 February 7, evening—Pond Bureau entertainment.
 February 8, evening—Philharmonic Society.
 February 9, afternoon—Philharmonic Society.
 February 10, afternoon—Symphony concert for Young People.
 February 10, evening—Russian Symphony Orchestra.
 February 11, afternoon—Russian Symphony Orchestra.
 February 11, evening—Burton Holmes.
 February 12, evening—MacDowell Club.
 February 13, afternoon—Bonci recital.
 February 15, evening—Philharmonic Society.
 February 16, afternoon—Philharmonic Society.
 February 18, afternoon—Philharmonic Society.
 February 18, evening—Burton Holmes.
 February 20, evening—Volpe Orchestra.
 February 22, evening—Boston Symphony Orchestra.
 February 24, afternoon—Boston Symphony Orchestra.
 February 25, afternoon—Special Philharmonic Society concert.
 February 25, evening—
 February 27, evening—Mendelssohn Choir of Toronto.
 A. S. Vogt, conductor.
 February 28, evening—Mendelssohn Choir of Toronto.
 A. S. Vogt, conductor.
 February 29, evening—Philharmonic Society.
 March 1, afternoon—Philharmonic Society.
 March 2, afternoon—Young People's concert.
 March 2, evening—Russian Symphony Orchestra.
 March 3, afternoon—Russian Symphony Orchestra.
 March 6, evening—Musical Art Society.
 March 7, evening—Philharmonic Society.
 March 8, afternoon—Philharmonic Society.
 March 9, evening—Clan-na-Gael concert.
 March 10, afternoon—Philharmonic Society.
 March 12, evening—Musical Art Society.
 March 14, evening—Philharmonic Society.
 March 15, afternoon—Philharmonic Society.
 March 17, afternoon—People's Symphony concert, Alice Nielsen, soloist.
 March 18, evening—Minneapolis Symphony Orchestra.
 March 19, evening—Catholic Oratorio Society.
 March 21, evening—Boston Symphony Orchestra.
 March 22, afternoon—Oratorio Society.
 March 23, afternoon—Boston Symphony Orchestra.
 March 25, evening—Oratorio Society.
 March 26, evening—Volpe Orchestra.
 March 27, afternoon—Oratorio Society.
 March 29, afternoon—Oratorio Society.
 March 30, evening—Oratorio Society.
 March 31, afternoon—W. Damrosch Symphony Society.
 April 6, evening—London Symphony Orchestra.
 April 13, afternoon—De Pachmann.
 April 14, evening—John McCormack, recital.
 April 14, afternoon—People's Symphony concert, Franz X. Arens, conductor.

More Paris Echoes of Harold Bauer.

Harold Bauer, who is to make another tour of America this season, has played in nearly every European country since he last appeared in the United States. In Paris, where the pianist lives, he is always sure of a warm greeting, and when he plays novelties, never fails to receive special praise from the critics. The following notices are a few more echoes from Paris:

From Gluck to M. Debussy, how is one to find the transition? It is one of the privileges of our time, however, to receive impressions and make comparisons. I cannot pass without saying something about the fine concert at the Cercle Musical, where Mr.

Harold Bauer played certain works of Debussy with much virtuosity, spirit and charm. He played for us for the first time the very curious "Coin des Enfants" (Children's Corner). Nothing more amusing and more fanciful could be fashioned to show these Debussy impressions of an English nursery—"La Berceuse de l'Elephant" (Jumbo's Lullaby), "La Danse des Flocons de Neige," ou "Le Cake Walk du Chien" (Goliwog's Cake Walk). These numbers are an exquisite fantaisie of humor and the unreal.—*L'Opinion*, Paris.

Among those who have already arrived I shall cite Harold Bauer, who gave before an overfilled audience in Bechstein Hall a recital not to be forgotten by those who had the good fortune to be present. We found ourselves in the presence of a Titan of the piano. Mr. Bauer possesses one of those extraordinary mentalities which subdue us by their will of iron. He is the absolute master in making effects, nothing is left to the inspiration of the moment, nothing to hazard. Mr. Bauer personifies for me the superhuman philosophy of Nietzsche, applied to the piano. They ought to entitle him the "superpianist"; he is a superb conqueror who has vanquished us by force of his will. His program included the Bach toccata in D major; the "Kreisleriana" of Schumann; the Liszt sonata in B minor; three works by Cesar Franck, arranged by Bauer; "Ondine," by Ravel, and a nocturne and scherzo of Chopin.—*Le Monde Musical*, Paris.

SOUSA OPENS OREGON SEASON.

PORTLAND, Ore., October 14, 1911.

Sousa and his Band opened the season with two concerts in the Baker Theater on September 20 and played to full houses. Many were unable to secure seats. One of the programs follows:

Fantasia, Coppelia	Delibes
Cornet solo, Showers of Gold.....	Clarke
Suite, Peer Gynt	Herbert L. Clarke
In the Morning (pastorale),	Grieg
Death of Ase.	
Anitra's Dance.	
In the Hall of the Mountain King.	Batten
Soprano solo, April Morn.....	Batten
Virginia Root.	
Siegfried's Death, from Götterdämmerung.....	Wagner
Suite, The Creole	Prokofieff
The Little Bells, from The Wand of Youth.....	Sousa
March, The Fairest of the Fair.....	Sousa
Violin solo, Ziguenerweisen	Sarasate
Caprice, Folie Bergere (new).....	Fletcher

Beatrice Dierke, pianist, gave a recital in Christensen's Hall, Sunday afternoon, October 8. She opened her program with Weber's sonata, op. 39, in A flat major.

The new Portland Symphony Orchestra, which is being run on a co-operative basis, is hard at work on Dvorák's "New World" symphony and other classical numbers. November 12 has been set for the first concert.

Emma Eames and Emilio de Gogorza will favor this city with a recital on October 18, appearing under the direction of Lois Steers-Wynn Coman. Valdimir de Pachmann, Kubelik, John McCormack and the Flonzaley Quartet are also booked for Portland.

Marion H. Croley, vocalist, a newcomer from Boston, has accepted a position with the Portland High School of Music, an institution recently organized by W. Gifford Nash and A. Musgrave Robarts.

Evelyn and Erma Ewart, ensemble pianists, gave a concert for the benefit of the Ladies' Industrial Society, October 13. Saint-Saëns' "Algerian" suite was included in the program.

Penelope Duncan appeared in a folk song recital in the Masonic Temple, Wednesday evening last. Songs of England, Ireland, Scotland, China, Greece and Hellenic sacred hymns were given; also Chinese dramatic music. Raymond Duncan lectured on the relation of music to nature.

This office is in receipt of a neat pamphlet issued by the Northwest Normal School of Music and Art, Z. M. Parvin, director.

Grant Gleason, pianist, will present a few pupils in recital in the near future. He has a good hall, with 200 seats, connected with his new studio.

JOHN R. OATMAN.

N. Valentine Peavey's New Studio.

N. Valentine Peavey, the Brooklyn pianist, has opened another studio in New York at 56 West Thirty-fourth street. Mr. Peavey has done this in order to facilitate the work of some of his pupils who have found the distance to his Brooklyn studio (99 Euclid avenue) taking up too much of their time. Besides teaching in both of his studios, Mr. Peavey will also coach singers preparing for recitals. Likewise, he will give some piano recitals himself during the season.

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I. Abend**J. S. BACH:**

Capriccio in B-dur.
Chromatische Fantasie in D-moll.
*Präludium und Fuge in Cis-moll.
*Präludium und Fuge in Cis-dur.
Präludium, Fuge und Allegro in Es-dur.
Italienisches Concert in F-dur.
Sechs Tonstücke, übertragen von Ferruccio Busoni
Präludium und Fuge in D-dur (Orgel).
Vier Choral-Präludien (Orgel).
Chaconne in D-dur (Violine).
*) Aus "dem wohltemperierten Klavier" (I. Teil).

II. Abend
L. v. BEETHOVEN:

Sonate in A-dur, op. 101
1. Allegretto ma non troppo. — 2. Vivace alla marcia. — 3. Adagio. — 4. Allegro.
Sonate in H-dur, op. 106
1. Allegro. — 2. Scherzo. — 3. Adagio sostenuto. — 4. Allegro risoluto (Fuga a tre voci).
Sonate in E-dur, op. 109
1. Vivace, ma non troppo. — 2. Prestissimo. — 3. Andante con variazioni.
Sonate in As-dur, op. 110
1. Moderato cantabile. — 2. Allegro molto. — 3. Adagio. — 4. Allegro.
Sonate in C-moll, op. 111
1. Maestoso—Allegro con brio. — 2. Arietta — Adagio molto semplice.

III. Abend**F. CHOPIN:**

12 Präludien aus op. 28 und op. 45.
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12 Etüden, op. 25.
Drei neue Etüden: No. 1. Fis-moll.
No. 2. As-dur.
No. 3. Des-dur.
Nocturnes in Fis-moll und Fis-dur, op. 48, No. 2;
op. 15, No. 2.
Valses in As-dur und Des-dur, op. 42; op. 64, No. 1.
Polonaise in As-dur, op. 53.

IV. Abend**F. LISZT:**

Variationen über "Weinen, Klagen."
Fantasie und Fuge auf B-A-C-H.
Années de Pélerinage (Zweiter Teil: Italien).
1. Spasalizio. — 2. Il Pensero.
3. Canzonetta del Salvator Rosa. — 4. Sonetto 47
del Petrarca. — 5. Sonetto 104 del Petrarca. — 6.
Sonetto 123 del Petrarca. — 7. Fantasia quasi
Sonata (Après une lecture de Dante).
Mephisto-Walzer.
Heroischer Marsch.
Lucrezia Borgia Fantasie.

V. Abend
J. BRAHMS:

Variationen und Fuge über ein Thema von Händel.
op. 24.
Zwei Rhapsodien in H-moll und G-moll, op. 79.
Vier Klavierstücke, op. 119
1. Intermezzo, H-moll. — 2. Intermezzo, E-moll.
— 3. Intermezzo, C-dur. — 4. Rhapsodie, Es-dur.
Acht Walzer, op. 39.
Variationen über ein Thema von Paganini, op. 35.

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Jeanne Korolewicz at Eden, Arabia.

Jeanne Korolewicz, dramatic soprano of the Philadelphia-Chicago Grand Opera Company last season, now a member of Madame Melba's Opera Company, traveled through a part of Arabia en route to Australia. The accompanying picture was taken at Eden, Arabia. The



JEANNE KOROLEWICZ IN ARABIA.

prima donna, surrounded by natives, has hold of the strap around the long neck of the camel. Madame Korolewicz was born in Warsaw. She won the Sembrich scholarship at the Lemberg Conservatory.

Florence Mulford to Sing in Orange.

Florence Mulford will sing at a trio recital to be given at the Woman's Club, East Orange, N. J., on November 9. Madame Mulford will sing in conjunction with Mad-

ame DeMoss and Annie Louise David, harpist. The recital is to be given under the auspices of the Young Men's Club of the Calvary M. E. Church, East Orange, and many tickets are already sold.

COLUMBUS MUSICAL NEWS.

COLUMBUS, Ohio, October 14, 1912.

The Geraldine Farrar-Clement-La Forge concert opened the Women's Music Club's season of 1911-1912 on Wednesday evening in the presence of the largest paid audience which ever attended a concert in this city. Memorial Hall seats 3,294 persons (practically 3,400), to which were added 129 in the balcony, 48 in the orchestra pit and 200 on the stage. The audience was composed of associate members only, every person present being admitted by a season ticket. The management was obliged to cease selling season tickets at last for fear there could be no permanent seat for the would-be member. Applications have been already filed for all those season tickets returned by reason of sickness, death or removal from the city. The disappointed people have thus some hope to become season ticket holders, as there are usually some tickets canceled for above reasons. It was an unprecedented sight to see the hall so completely filled, yet all were quietly seated, because ushers began their work at 7:15, the concert not beginning until 8:30 o'clock. The program was one of rare beauty, the solos and duets unchallenged and almost altogether of the modern school. The duets were thoroughly delightful, and the artists were generous in extending the program by several numbers. Miss Farrar twice responded to a double encore by playing her own accompaniments. Mr. La Forge added extra piano numbers, which made a welcome and artistic variety to the otherwise entire program of song. The concert will long be remembered, not only for its tremendous triumph for the Women's Music Club in securing the artists and having so large a membership promptly respond to its efforts, but for the exquisite beauty of the songs and the rare duet singing, the like of which ensemble the writer has never heard on the concert stage and seldom in opera.

• • •

Harold Bauer, the pianist, is the next artist for the Women's Music Club evening concert.

• • •

Betsy Wyers, Dutch pianist, will be the artist at the first matinee of the Women's Music Club, Tuesday afternoon, October 24. Mrs. Gale V. Smith, dramatic reader, will present the story of "Madame Butterfly," and members of the club—Mrs. Herbert Pallen, lyric soprano; Mabel Hoyt McCray, lyric soprano, and Margaret Welch, contralto—will sing the solos and duet (Suzuki and Butterfly) in the Puccini opera. Betsy Wyers will open and close the matinee program.

ELLA MAY SMITH.

Lambert's Piano Method for Beginners.

Schirmer has published a practical and simple course of piano instruction for beginners, by Alexander Lambert. The volume of moderate size and the subject matter is presented in a logical and comprehensive manner. Its most convincing endorsement is the approval bestowed upon it by teachers and musicians. The price is seventy-five cents net, in flexible cloth.

Schumann-Heink to Open Briarcliff Season.

Madame Schuman-Heink has been engaged for Friday evening, November 3, to open the series of musicales which the Briarcliff (N. Y.) Lodge Association will give this season. The contralto is expected to arrive in New York, Saturday, October 28, after filling engagements in Europe.

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Katharine Goodson in Vacation Time.

The accompanying picture shows Katharine Goodson, the pianist, preparing for a climbing tour of the mountains in Switzerland. The photo was taken just outside the well known Gleckstein Hut, which is half way up the Wetter-



KATHARINE GOODSON AND HER FAMOUS GUIDES.

horn. One of the two guides is the famous mountaineer, Hans Kaufmann, who, at the invitation of the Canadian Pacific Railway Company, came over to make some ascents in the Canadian Rockies. Miss Goodson writes that when she was "roped" with this intrepid leader to guide the way, and the sturdy Hans Kiersch behind, she felt quite as safe, and perhaps safer, than she does walking on Broadway.

Since the excitement of her vacation Miss Goodson's autumn season opened brilliantly in Berlin, as was reported in THE MUSICAL COURIER's Berlin letter.

Angelo Patricolo Recital.

In Steinway Hall, New York, on Thursday afternoon, October 19, Angelo Patricolo gave a piano recital, using the following program:

Sonata, quasi una Fantasia, op. 27, No. 2.....	Beethoven
Carneval, Scènes mignonnes sur quatre notes.....	Schumann
March Funèbre	Chopin
Nocturne	Chopin
Mazurka	Chopin
Value	Chopin
Polonaise	Chopin
Toreadore et Andalouse	Rubinstein
Staccato Etude	Rubinstein
Hungarian Rhapsodie	List

Mr. Patricolo played with much taste and discretion, paying due regard to the finer points of piano playing, and, at the same time, discriminating between the five very different classes of compositions included in his program.

Marguerite Carré, one of the prima donnas of the Opéra Comique in Paris, has just been to South America on a tour with the company which sang "La Reine Fiametta," "Manon," "Fortunio," "Louise" and "Pelléas et Mélinande."

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ST. LOUIS MUSIC.

St. Louis, Mo., October 19, 1911.

Tuesday evening, October 17, the Aeolian Company opened another enjoyable season with an unusually attractive concert. The soloist was Mrs. A. I. Epstein. Serge Halman being in charge of the concert. Mrs. Epstein's selections, the "Jewel Song" from "Faust," "Ein Traume," by Grieg, and Chaminade's "Summer" were beautifully sung, as only Mrs. Epstein can sing them. The series of afternoon concerts begins on Saturday, October 21, with a repetition of Liza Lehmann's "Golden Threshold." The quartet will comprise Mrs. George Dobyn, soprano; Mrs. Max Kaufman, contralto; George Sheffield, tenor, and Walter Greene, baritone. In addition to the local events this year the Aeolian Company is giving concerts in other cities. October 28 a recital will be given for the Woman's Club in Springfield, Ill. Mr. Halman will direct and will be assisted by Mr. Sheffield and Mrs. Dickey.



Kubelik concert, both the financial and the artistic success are assured. The concert is to be held at the Odeon on Wednesday evening, November 1, and is expected to be the largest musical event of the season.



A concert eagerly anticipated is the Morning Choral Club's opening effort of the season, at which Pasquale Amato, the noted baritone of the Metropolitan Opera Company, will be the soloist. The concert will be given November 4 at the Wednesday Club auditorium.



Other artists of distinction who are to be brought here under the auspices of the Morning Choral Club are Josef Lhevinne, who will appear January 23, and Enrico Tramonti, harpist.



Alice Martin has returned from New York, to resume her instructions in the various branches of dancing. While in the East she studied the art with Louis Chalif, a graduate of the Imperial Ballet School of Russia, and Madame Manzeli, an advocate of the Italian Ballet School. Miss Martin is again leading many artistic affairs.

**Tonkünstler's Officers and Committees.**

The Tonkünstler Society has elected the following officers and committees for the season of 1911-1912:

President	Richard Arnold
First vice-president	Edward L. Graef
Second vice-president	August Roebelen
Secretary	Alexander Ribb
Recorder	William H. Kruse
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And eight directors:

William H. Barber,	Maurice Kaufman,
Johannes Boehme,	Edmund Severn,
Carl Bruchhausen,	Carl H. Tollefson,
William Dubocq,	A. Campbell Weston.

MUSIC COMMITTEE FOR BROOKLYN:	
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Ernst H. Bauer,	August Roebelen,
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MEMBERSHIP COMMITTEE:	
Carl Bruchhausen, chairman.	Carl Voelker.
William H. Barber,	Edward L. Graef,
William Dubocq,	Maurice Kaufman.

Meetings are held fortnightly at Memorial Hall, Brooklyn, and Assembly Hall, Manhattan.

Kraft on Tour.

Edwin Arthur Kraft, organist, now on tour, has booked between thirty and forty appearances during the next three months. In January he goes West as far as the Pacific Coast. A few recent press notices follow:

Mr. Kraft's organ work was brilliant, his wonderful technic being apparent in every number. All the wonderful varieties of tone in the new organ were shown off to their best advantage under the masterful influence of Mr. Kraft.—Hartford, Conn., Daily Times, October 7, 1911.

The organ seemed as if played by a master spirit and the themes glowing with color, the echo like a voice in the distance, the chorus of sweet sounds, of wood instruments, the orchestral tones, the graceful and pretty effects of song and story were all in the music which was played. Poetry, too, added its perfection in the realization of some of the selections and meditating thought, uplifting influences, content, joy and praise were all heard in the music played by Mr. Kraft.—Haverhill, Mass., Evening Gazette, October 7, 1911.

The recital was much enjoyed and will be one to be looked back upon with pleasure.—Hartford, Conn., Daily Courant, October 7, 1911.

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Baritone.

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OUR PARIS OFFICE.

The Paris office of **THE MUSICAL COURIER** has been removed to the building of the Societe Musicale, G. Astruc & Co., No. 32 Rue Louis-le-Grand, on the corner of the Boulevard. This is in the very center of Paris musical life, one block from the Opera, two blocks from the Opera Comique, two blocks from the Aeolian establishment, a few blocks from the Steinway agency and about four blocks from the Baldwin agency, and in the very midst of the Paris music publishing houses. Erard's can be reached in ten minutes, Pleyel's in fifteen minutes, and other musical establishments in about the same time, brisk promenading. The new offices are in the same building in which the European offices of the Metropolitan Opera Company of New York are located. G. Astruc & Co. are the leading musical agency of France and the firm has the most important international associations.

M. Delma-Heide, former correspondent of this paper from Paris, will continue his office and studio at the old **MUSICAL COURIER** headquarters, No. 30 Rue Marbeuf, and has decided to carry into effect a project long cherished by him, and that is to re-enter his profession as vocal teacher. M. Delma-Heide has been associated with this paper for fourteen years, and although now engaged in his professional work, M. Delma-Heide will, at all times, be prepared to continue his past function as guide and adviser of such musical people as need a reliable informant in Paris, and while not officially connected with **THE MUSICAL COURIER**, he retains an affiliation, based on long and sympathetic relations with this paper.

The office of **THE MUSICAL COURIER** in Paris will hereafter be directly controlled by the editor-in-chief, whose time now is about equally divided between that city and New York. The international interests and operations of **THE MUSICAL COURIER** have reached such dimensions as to necessitate unremitting attention to the offices on both sides of the Atlantic.

The Girl of the Golden West can vote now that California has extended the privilege of the coveted ballot to her fair daughters.

As this paper has frequently stated, a fair chance should be given to Josef Stransky, of Berlin, the new conductor of the New York Philharmonic Orchestra, and, indeed, every opportunity should be given to him to prove his ability as the director of such serious concerts as the Philharmonic. If he is to meet the kind of spirit with which the late Gustav Mahler found himself surrounded, his work with the Philharmonic Orchestra may be influenced to such a degree as to neutralize all his efforts.

ANY announcement to the effect that Arthur Nikisch, who is to come to America next spring to conduct a series of symphony concerts with the London Symphony Orchestra, is to play piano accompaniments or to officiate in any manner except as conductor of the London Symphony Orchestra concerts, is uncalled for and cannot be verified, from the fact that there is no truth in such announcements. The only official announcements are those which can be found in the advertising columns of this paper, and if any conflict with the statements in such advertisements, they can be set down as unreliable.

ATTENTION is called to an unusually interesting full-page advertisement in this issue of **THE MUSICAL COURIER**, relating to five piano recital programs, played in many of the leading cities of Europe by the eminent pianist, Gottfried Galston. They are played on five different nights, and are, as is seen, devoted to Bach, Beethoven, Chopin, Liszt and Brahms. The scheme is, what we would

call, immense, and is characteristically individualized, not only by devoting one night to each of these composers, but through the evidence of versatility in each style. We shall refer to this later on in the shape of an analysis of the programs, to illustrate the remarkable feature they represent. It is seen that Galston is to play them in this country next season.

THE pianist Toselli and his wife, the Princess Louise of Saxony, met in Florence, dismantled their home secretly and left for parts unknown, whereupon the father of Toselli, an officer of the Italian army, declared vehemently that hereafter he and Madame Toselli would no longer consider their son as their son, from which it may be properly adjudged that the difficulties of the two lovers can be ascribed to the interference of the parents of one of them. As marrying is a matter pertaining to the two persons chiefly interested, and as the results, that is, not of the parties, but of the marriage, must affect them most, it might appear as if it would be the proper thing to do to let them handle the subject without interference. Why wait until the parents are dead before giving the young married people a chance? Why interfere at all? It does not seem to improve matters. The probability is that the married couple will not return to the parental home after all, as is indicated by their action.

THE prejudice against operas composed by an American seems to be innate. Here is the American singer, Olive Fremstad, who refuses to sing in the opera "Mona," which is to be produced at the Metropolitan Opera House. Instead of hailing with delight the opportunity to sing a part in this opera of an American composer, Madame Fremstad "turns down the part," as we call it in our country, refusing to participate in this glorious effort to demonstrate our capacity in grasping the profound problem of grand opera idiom. No matter what reason may be given for this, the fact that she has not taken advantage of this opportunity is a slur against the work and on the part of the one selected as leading singer in it. The contralto has also refused to sing her part, but for domestic reasons, against which even the gods cannot prevail, and thus "Mona" is deprived of the two first choices. Might it not be preferable to postpone the first production, in order to accommodate one of these two ladies?

In a press notice, issued by the New York Institute of Musical Art, it is announced that Messrs. G. Gatti-Casazza and A. Hertz, of the Metropolitan Opera House, are now members of the faculty council of the institute. The salary attached to these offices should be announced also, because, if there are no salaries attached, it is manifestly an injustice for these gentlemen to have their names associated with a music school when they are officials of a corporation that exists through the support of the general public. There is a remedy against an injustice of this kind, and the ninety-nine per cent. of incompetent teachers of music, as declared by Frank Damrosch, the head of that institute, should obtain facts to prove that his percentage is not correct, by demanding of Messrs. Gatti-Casazza and Hertz that they should also admit pupils of other schools and institutions in this city to the Metropolitan, in order to learn whether the percentage of incompetence is not slightly less than ninety-nine per cent. What has become of the pupils of the institute itself during the last seven or eight years? Are any of them singing in the chorus of the Metropolitan Opera House, or are any in the department of costumes, running sewing machines? If after these years there are no pupils from whom Signor Gatti-Casazza can select members for the Opera, even in the smallest roles, the ninety-nine per cent. estimate may be wrong.

MILAN MONOPOLY.

Like in all countries where the art impulse exercises its natural pressure for expression, we here are engaged in efforts to demonstrate our capacity as musicians. It is a difficult path; probably the most difficult, this road towards renown in music, and yet there are no discouragements either in historical evidence or in personal experience that will stop the musician from attempting repeatedly the effort to reach the distant goal; in fact, it is one constant effort. This difference, however, presents itself in our case over here in America. We have a native, a national prejudice to overcome, a prejudice inherent with the characteristic snobbishness and toadism of our countrymen and women towards all that is foreign; a disdain of our own artists; a preference for foreign artists and art. The case, the isolated case of Hector Berlioz, is frequently quoted as analogous, but in the instance of Berlioz it was not national France that excluded his theories and his work; it was a temporary foreign impulse, radiating from Cherubini and his followers at the National Conservatoire, and abetted by Rossini, that succeeded in banishing his compositions and driving him to Germany, Bohemia, Austria and Hungary. The neglect and indifference to native British composers is due to the overwhelming influence of nearly two centuries of foreign musicians, an influence to which we have similarly succumbed and become helpless in the struggle.

There will be and can be no American music until, after eradicating the spirit that gives preference to the foreign because it is foreign, we assimilate it, become part of its unhampered growth and then develop it into a form of expression; and that means much time. The music is here within us, but under prevailing conditions we cannot formulate it objectively and give it a defined place or position.

Our complete helplessness is shown in the manner in which the foreign interests have taken possession of the physical basis of the musical art of this country and appropriated it for exploitation and self-aggrandizement, and there is no business reason to urge against them. If, as in the case of opera, the foreign control rests in a foreign monopoly, having its branches in this country, there is also no reason for finding fault with the monopoly for exercising its powers and for expanding and developing them as it deems best. The remedy of such evils as are permitted by our laws, by our customs and by ourselves cannot be looked for in the direction of the foreign musical monopoly which controls through us and is making its hundreds of thousands through us; the remedy rests solely and absolutely with us and with no other means than those we choose to utilize, and if we wish to continue foreign monopoly in our opera control we will do so, and meanwhile we can close our studios and our schools, except such as are also part and parcel of the monopoly outfit. It all rests with us.

As it now stands, the Milan Monopoly controls the operas, the copyrights of the publications, the material, the right of production, the chief singers, the conductors, the machinery for the production of scenery and costumes, and the teachers in Italy,

through whom the debutants are drafted, and the Monopoly will not give any opera company the rights to any of its copyright operas if that company produces the operas of the monopoly of which the copyright has expired, and the Monopoly, furthermore, will give the right to perform its own operas under certain conditions and agreements only, and the Metropolitan Opera Company can get the right to perform the operas of the Monopoly only provided it purchases from the Monopoly each year a new opera (whether the opera itself be new or not being a matter of indifference) to be performed by the Metropolitan Opera Company or not, a matter of indifference to the Monopoly, which is, first and foremost, insistent on the annual purchase of a complete opera, the sale and performance of operas being the business of the Monopoly owners, and most properly so.

Such being the case, what is to be done by the American musicians and composers and publishers and people? That is the question and the one and only question before the meeting. Let it proceed; permit the condition to continue or exercise the functions of free beings and protect the inherent and natural rights belonging to them? That is the next question before the meeting.

Are we, in opera, dependent upon the operas of the Monopoly?

For the present season under contracts entered into with the Milan Monopoly, neither Mr. Russell of the Boston Opera Company nor Messrs. Gatti-Casazza and Toscanini can change their plans to any extent. Mr. Dippel, through his declaration of independence and his refusing to submit to the demands of the Monopoly, is free to act now or hereafter as he pleases, with this reservation, that if the Metropolitan Opera Company and the Boston Opera House attain a similar independence from the exactions of the Monopoly in the seasons following, we shall be compelled to put Italian opera aside entirely except the old classics. Mr. Dippel requires no Italian opera singers except for the old, free Italian operas, and they can be given without the consent of the Milan Monopoly provided we abandon the Puccini commercial repertory, which liberates us from the Monopoly.

It is, therefore, with the Metropolitan Opera and the Boston Opera Company a question of Puccini who, personally as an official, is one of the members of the Monopoly, a position to which he is entitled even if he were not a composer; and if these opera houses declare that they will not give the Puccini operas there is an end to the control of the Monopoly in America. Oscar Hammerstein, as an individual, was strong enough to maintain a competition which forced a sale to the Metropolitan and he had no Puccini operas and no relations with the Monopoly. Mr. Dippel has demonstrated that he has sufficient confidence in the American musical and opera public to do away with the Milan Monopoly operas, that is, Puccini, and the people will be interested to see what will now be done for next season by Mr. Russell and by the New York Metropolitan Opera Company in the handling of this important matter. Mr. Russell

need not put forward any claim that he must act in accordance with the conduct of the Metropolitan; he is just as independent of the Metropolitan as is Mr. Dippel and if he is not as independent of the Italian forces at the Metropolitan administration office as Mr. Dippel is, the Boston public should know it and the opera public generally should also know it.

Mr. Dippel's success in Philadelphia and in Chicago and the West is assured, and the subscribing and patronizing opera public is looking forward to his performances with the same and with more interest, since he has declared himself free from the Puccini and Monopoly control. If Mr. Russell and Mr. Gatti-Casazza with Toscanini will continue to submit to the Milan Monopoly after this season and permit Mr. Dippel to remain as the one independent head of opera, they will assure to him the control of the whole operatic situation in America; this seems as logical as any proposition ever uttered, for it is sure that Puccini's operas will not always remain in the position forced by the Monopoly—especially after the Dippel demonstration—and new and broader works will come into the field of opera from new and different sources.

Besides this, the liberation from the control of the Monopoly will also give our American composers the opportunity for general admission to the circle of opera composers, the freedom itself offering a guarantee of equality which does not, at present, and cannot at present, exist. The Milan Monopoly will never recognize an opera by an American composer because it endangers the control. Even those composers of Italy who do not belong to the circle of the Milan Monopoly have no opportunity for a hearing in Italy, as the Monopoly denies it to them; hence the bill in the Italian Parliament which is to meet next month proposing a restriction of the rights of the Milan Monopoly—a kind of Sherman anti-Trust bill of a special degree.

Therefore we await with composure the action to be taken by Henry Russell and the Metropolitan Opera Company looking towards freedom from foreign control, and particularly foreign monopoly control, thereby not only becoming independent opera factors but also keeping in the American opera treasury hundreds of thousands of dollars annually that flow to the Milan Monopoly to aid it in preventing the progress of music in America and prohibiting our own composers from enjoying those privileges in Italy which we grant to Italian composers in America.

If we are to have foreign control and tyrannical control as it is, foisting unsingable operas upon us for money for the privilege of having Italian opera at all, let us at least arrange a reciprocal basis of transactions sufficiently mutual to give our American musician some show in Italy, even if the foreign powers in opera close out the American composer at home, not only through the copyright law we made for them, but through the very power of the Milan Monopoly over us.

The people who can contribute to this are Signor Gatti-Casazza, Signor Toscanini and Mr. Henry

Russell, and they can readily do so by announcing now, at once, without further consideration as the subject, detail and otherwise is thoroughly understood by them, that they will follow Mr. Dippel into the free field for next season and will abandon all Monopoly opera for good; and this will not only be a consistent step here but it will give tremendous strength to the Parliamentary group in Italy, headed in Parliament by Signor Rosadi of Florence, and outside of Parliament by Signor Montefiore, the renowned musical scholar of Rome, who are fighting for the liberation of music and musicians in Italy from the tyranny of the Publishing

Monopoly—a tyranny that has nearly destroyed classical music in Italy.

Boito's "Nero" is about finished and Signor Toscanini is to rehearse it for La Scala and an enormous sum is to be charged to introduce it to New York. Both Boito and Toscanini are members of the anti-Parliamentary group in Italy; both are friends of the Monopoly. Boito's "Mefistofele" has not proved an attractive card in America or England, although it is the work of a very learned musical scholar. The fact that it has not succeeded in America is no reason why "Nero" should succeed, although that opera may be a work of merit for the repertory. No transaction in it should be

A REGER LETTER.

We publish herewith a reproduction of some interesting remarks, made in writing, by Dr. Max Reger, on the subject of criticism in general, and the suggestion offers itself that he is right in what he says at the conclusion, that this thing balances itself, for, just as there is a very limited number

of capable critics, so there is a limited number of capable composers. The interesting question then follows as to which of the two classes does the greater damage—is it the man who does the incomprehensible composing, or the critic with the inadequate knowledge or the unmusical nature? At first glance it will seem that the composer is

(2)

*erstaunt, welche unmöglich
entwickelten Entgleisungen,
Widersprüche und erstaun-
liche Blamagen man da saglich
begegnet. Zur Entschuldigung
lauß da vor Allem aufgeschoben
werden: „Wer schreibt nicht
Komödie?“ Lauter, die mit
Musik gar nichts zu thun haben,
Sagte, Lehrer, Beamte bringen
ihre musikalisch-kritische
Wirkung mit größter, Brüderlichkeit?*

(3)
*als Crakel — Kriegsmusik
Kritik hat es sich selbst gege-
schachet, raume man sie
überhaupt nicht auszunehmen
raum! Am besten: wie oft
spielt hier wohl auch das
ausläufige Eigentümlichen eine aus-
zuleggende Rolle für eine
gutartige oder ablehnende Kritik?
Personen persönliche Freind-
schaft oder Feindschaft können
vor vorurtheilslosen "Fackeln"*

(4)
*Mahler zu tunken?
Gernf Kenne ich welche ich einige
musikalische Kritiken, davon ist:
sehr erstaunlich man Kritik
zu Meister ist — aber diese Kritiken
sind eben so zum gesäß als
jene Komponisten, die — nach
der Nachsicht der Kritik —
originell, schon, empfindungsreich
etc etc zu erschrecken verstanden
n. können*

H. Max Reger

(TRANSLATED.)

It is one of the most amusing of occurrences to read criticisms and to compare them, and it is an old truth that "a musician is no critic—a critic is never a musician." Even granting the foregoing to be a matter of fact, one is nevertheless astonished from time to time how frequently one meets seemingly impossible mistakes, contradictions and repeated disgracings. (Blamagen.) One might, however, apologize for this by saying: "Who does not write criticism?" Persons who have absolutely no connection with music, physicians, teachers, officials, reveal as oracles and with the utmost "modesty" their musico-critical wisdom. In short, the critics must blame only themselves if they cannot be taken seriously. Besides, how often does not the contemptible aligning of cliques play a deciding part in an approving or censuring criticism? Does personal friendship or animosity never influence the "impartial" glance of the "expert"? Certainly I know and value a few real critics who regard music very earnestly, but such critics are as scarce as those composers who—in the opinion of the critics—know how to write, and do write, originally, beautifully, and expressively.

made or inaugurated until Europe has approved of it and the Monopoly can only be kept at a distance provided all negotiations are put aside and Mr. Dippel's magnificent action is followed for next season at Boston and here. Let us test this question anyway and learn, at first hand, whether opera in America cannot be given without bending our necks to a European Monopoly yoke which could not succeed in Europe without American support.

The public can learn of the proposed action for next season through the announcements that will be made by Signor Gatti-Casazza, Signor Toscanini and Mr. Henry Russell.

the more dangerous, because he gets the disciples, what the Germans call "Anhaenger," what Dr. Wüllner calls "congregation," whereas the critic has not much of a following, unless he is a man of acknowledged literary standing among literary men, or a man of artistic standing among artists, or a man of journalistic standing among journalists, or even a man of idiotic standing among idiots, who will read whatever he writes. But the damage that the critic can do is, after all, negative, passive, from the very nature of criticism, which is rarely constructive or synthetic, even at its best. On the other hand, the composer, from his nature, must do constructive work, and with that process, as he is building, he attracts aid and assistance and co-operation and adherence and disciples, and then comes the school, and when he has reached the school, then the damage begins to exert itself, unless the structure is built in the proper form and with comprehensive substance—which is very rare.

The critic secures no adherence, attracts no assistance and disciples, because he is not building anything; most of his work is destructive and it destroys him frequently, before he knows it or recognizes it, and then he continues to scribble along in a mechanical manner, having among his readers, as chiefly interested, himself and family. The other readers are chiefly interested in picking to pieces what we in America so amusingly call the usual "breaks."

The criticism that was hurled against Mahler in this city was in most cases not criticism, even in the destructive sense. It was merely personal impressions, the relating of the effect of musical productions upon the mind of the writer at the time he was listening, from his mental viewpoint. Mahler did do things, which to most of the critics in this city was incomprehensible, and for Mahler to have done these things was also to them incomprehensible; they were out of the usual path of orchestra work in New York, the public of which is in the habit of listening to academic performances, unless some outside orchestra has pity upon us and gives us concerts here.

When Frank Damrosch, who has been operating in this city for a quarter of a century, together with his brother Walter Johannes, declares publicly that even after the efforts of their late father and themselves and members of their family, we have here only ninety-nine per cent. of music teachers who are incompetent—only ninety-nine per cent.—that is criticism, too. Criticism is not necessarily in writing always; it is frequently oral, as in this case. Frank Damrosch, who is distinguished for having received the title of Doctor of Music (which some owners of the title have purchased for \$100, and which is cheap at half the price), tells us that we have one per cent. of competent teachers, after he and his father and brother have labored hard in this city to advance the wonderful art of music, music that "soothes the savage breast." It has not soothed very much here, according to Damrosch. Now, is this, then, the result of criticism or the result of composition—this influence of inefficiency? Is it because we have poor critics or poor compositions that this terrible state exists here, and what

(Signed) DR. MAX REGER.

has become of that army of pupils, an army of hundreds of thousands, during the past generations, who have studied under the influence of the Damroschs, pervading the community in all directions as conductors, teachers, musical oracles, etc.? What has become of all those pupils who studied in this past generation with the ninety-nine per cent. incompetent and the one per cent. not properly placed teachers? because Doctor of Music Damrosch did not tell us anything about the one per cent. They rather obscurely slipped away. Though he told us that ninety-nine per cent. of all these music teachers were incompetent, he did not tell us anything about the other one per cent., and all we have is our own inference.

We imagine he must have meant that, when ninety-nine per cent. were incompetent, in the other one per cent. there might be some competence.

Now, is this due to the bad compositions or to the worse critics, and are the critics to be blamed if, even with the wonderful influence of the Damroschs for a generation past and more, we have ninety-nine per cent. of incompetent teachers? While this situation is not uninteresting, it may probably be embarrassing, because we do not know much about that one per cent.

SIEGFRIED WAGNER HANSLICK.

Cablegrams from abroad told an interesting story last week of the attack which Siegfried Wagner was said to have made against Richard Strauss and his operas, in a German magazine called "Der Thurm." Some of the fulminations of the son of Richard Wagner were quoted in full, but several days later a contradictory message was flashed across the Atlantic wires, purporting to be the young Wagner's denial of the assertions he is supposed to have made and which were chronicled so explicitly just previously.

It is an amusing and, perhaps, also, a saddening spectacle, to think of a Wagner, even in the second generation, attacking a Strauss, for both Richards have their use in the musical world and their importance as well, and have been and are so much a part of the modern musical movement that one could not think of its progress and present significance without associating the name of Wagner and Strauss with the process of its development. It was thought in some quarters that young Siegfried's diatribe against Strauss was occasioned through the financial success of the latter's operas and the fact that the works of Wagner, Jr., have not yet been generally accepted. It really does not seem, however, that the motive of artistic jealousy could have prompted the son of Richard and Cosima. On the other hand, it may be likely that some of the bitterness resulted from the wide interest manifested everywhere in the works of Strauss, which has led to his general appearance on programs everywhere in the world, and to Strauss festivals, to Strauss popularity, to Strauss discussions, to Strauss operas performed in all the leading opera houses, and to Strauss royalties.

The Wagner family has been most zealous in preserving its great progenitor's name and reputation ever since his death, chiefly, however, when the matter of infringement on musical property rights was a question. They have not been as anxious to hide the great man's real character from the public, as was evidenced recently when his memoirs were published, which defiled his name and showed him to the world at large in a most undesirable light. Certainly no artistic motives could have prompted the publication of such a book. Certainly no revenge was desired by his wife or son. There was nothing in the book which in any way shed any new light on the master's music or his artistic ideas, ideals and motives. What, then, was the object of publication? The book sold in large quantities and much money was made from it and is being made. Some of it goes

to the publishers and the rest to the Wagner family at Bayreuth. That is good business, but is it to be admired from the standpoint of aestheticism?

Of course, money making is not a crime at any time, if it is conducted honestly. Money is made at Bayreuth and plenty of it. The institution on the hill, in the little Bavarian town, has come to be regarded by the present Wagners as a kind of inexhaustible mine, a counterpart of the fabled pitcher which never empties, and the goose which lays perpetual golden eggs. It looks very much as though there were a fear on the part of someone that the mine might become barren, the pitcher break, and the goose be killed. There has always been a manifestation of anger on the part of the Bayreuth Wagners whenever any inroads were threatened on the Wagner royalties and Wagner number of performances at the European and other opera houses. Some persons even would go so far as to say that Siegfried's present outbreak is a sudden bursting of the storm which has been gathering ever since it became certain that the "Parsifal" copyright would not be extended and that performances of the sacred opera would take place all over the world after 1913, irrespective of the wishes of the composer's family. It will be remembered how their anger was visited upon every one connected with the New York performance of "Parsifal," and how Munich felt the burden of Bayreuth's displeasure and has been feeling it ever since, because of the Wagner performances given in that city each year, and sometimes in opposition to the festival at the home of the Wagners.

There is no gainsaying the fact that Richard Strauss has made some inroads into the Wagner receipts, for before Strauss came to further the progress of operatic music, Wagner was regarded as the sole apostle of modernism and the only true bearer of the light of advancement. If Siegfried Wagner really said what has been credited to him, it shows that he is the Hanslick of today, only with the difference that Hanslick was no composer, that he made very little money, and had no profitable interest of any kind resulting from his famous attacks on the great Richard Wagner. Poor Hanslick lived at a time when Wagner was the first of the new men to break away from the moss grown traditions, even though he had not gone as far beyond Weber in tonal descriptiveness and Berlioz in orchestration as his contemporaries thought. Today we have a clearer vision in such matters, and it is easy to trace the logical development of the Weber and Berlioz influence on Wagner and to see exactly the place at which he diverged from those methods and those of the Mozart manner.

It has been pointed out often enough that music cannot stop, but must travel ever onward and upward, and Strauss is as much a development of Wagner as Wagner was of the men who went before him. If Siegfried Wagner does not or will not realize such a condition, he is to be blamed and not pitied. To close one's eyes to the fact that Strauss has advanced music beyond the point to which Wagner lifted it is to assert that music stopped when Richard died. It had been claimed previously that music stopped when Haydn died, when Mozart died, when Beethoven died, when Bach died and when Schubert died; in fact, if some pedants were listened to, it would transpire that music has been dying ever since it first brought forth a great master. Some of the critics of today claim that music is in a moribund state, and through such an assertion they add proof to the fact that human nature as exemplified in critics never changes very much with the march of the ages.

But to come back to Bayreuth and business. Everything at the Festspielhaus is business, and if it were not business, there could be no art. In the editorial columns of this issue of THE MUSICAL COURIER will be found a paragraph to the effect

that the next Wagner festival is to take place in 1912, beginning July 22, and mentioning the operas to be produced at that time. That notice emanated from the Wagners at Bayreuth. It is news for THE MUSICAL COURIER, but business for the Wagners and for Bayreuth. On the strength of that official announcement, the wheels of commerce are set in motion, for the Bayreuth hotelkeepers, provision dealers, cabmen, guides, souvenir hucksters, restaurateurs, beer merchants, book stores, music shops, waiters, etc., at once begin to sow the early seeds for next summer's harvest from the musical visitors. In Berlin, Rome, St. Petersburg, London, Stockholm, Madrid, Vienna, Brussels, Paris, New York, San Francisco and Paducah, Ill., the festival notice will be read in THE MUSICAL COURIER, and impel those who intend to go to Bayreuth to make traveling reservations and set about securing tickets to the Festspielhaus. The sheets of the regular agencies for the Bayreuth performances probably could show numerous bookings for next summer's seats at this very moment. Publishers everywhere are furnishing up their stocks of Wagner literature, Wagner pictures and Wagner scores.

And added to all that business activity, comes the planning of the singers for the purpose of securing places in the coveted Bayreuth casts. That is business, too. The Wagners do not pay the singers more than a trifle, for they claim—and rightly so—that the honor of singing at Bayreuth should be sufficient compensation for the vocalists, conductors, accompanists, and other artistic coadjutors who help. Of course, strictly construed, the word "honor," used in its utilitarian sense as regards Bayreuth festivals, means "advertisement." Those who take part evidently agree with the Wagners, and many of them make tremendous sacrifices to get to Bayreuth. Intrigues, wire pullings and backbitings are common among the singers to prevent one another from securing too much honor at Bayreuth—honor again standing as the synonym for profitable advertisement. The singers figure that an invitation at Bayreuth means prestige, and the easier securing of engagements elsewhere at raised rates. The calculation is correct, and the Wagners fully understand that phase of the situation when they give their assistants a nominal fee and make them take out the rest of the payment in honor.

And so the situation reminds one of the character in "The Mikado" who sings that he is right, and every one else is right, too. It is all a beautiful picture of harmony, contentment, commercial accord, and artistic co-operation. That is why Siegfried Wagner Hanslick would be foolish to disturb the equanimity of things by calling the world's attention to any possible dissatisfaction on his part. It isn't good business to show public irritability at a rival and to boom him by circulating invective designed to injure. Often the plan reverses itself and boomerangs the projector. There is enough honor available to make a fair division between Richard Strauss and S. W. Hanslick a very profitable deal indeed.

WHAT was the average expense incurred by the composers who sent their operas to the Metropolitan Opera House competition, leaving aside the loss of time in composing the work? Composing the work meant the loss of lessons and other duties of a professional nature, but the actual writing costs, copying costs, and printing costs in some instances must have amounted to sums considerable to men who are not capitalists or engaged in lucrative business. Competing for opera is not a small matter, in considering the risk of losing and the possible enormous damage through publicity. A defeated competitor is very apt to lose his professional standing, work and pupils and may be ruined; hence the question we put is an interesting one.

THE ENCHANTMENT OF DISTANCE.

Burton, in his "Anatomy of Melancholy," quotes a saying of Petrarch, that "we change language, habits, laws, customs, manners, but not vices, not diseases, not symptoms of folly and madness. They are still the same." The symptom of folly characteristic of the American student of music is the belief that good music can be heard and good instruction can be found only in lands beyond the sea. Of all our inherited vices this is the most difficult to eradicate. For untold generations mankind has sighed for the far away, looking back to supposedly happy times when evils were unknown and every virtue was exalted.

During a period of several thousand years the Egyptians looked back to the gods their primitive ancestors had discovered in the sun, moon and stars. The psalmist, David, calls for the wings of a dove so that he might fly far away and be at rest, never for a moment supposing that rest was as likely to be found near as far.

Homer, writing three thousand years ago, tells of the deeds of heroes who flourished in a remote and fabulous age. Tibulus, the Roman poet, sings of the age of Saturn, when every man was happy and the earth yielded corn and honey in abundance.

Cervantes made his mad Spanish knight, Don Quixote de la Manche, a perpetual satire of the man who thinks that the world was better long ago. Who can forget the Don's harangue to the thick-headed goatherds? "Oh, happy age, which our first parents called the age of gold."

Shakespeare, who knew the foibles of humanity, frequently makes his characters refer to olden times in admiration. Orlando says to Adam:

O good old man, how well in thee appears
The constant service of the antique world.

He but uttered that commonplace remark that servants were better formerly than they are today. Hamlet said to Horatio:

The age is grown so picked that the toe of the peasant somes so near the heel of the courier, he galls his kib; which is only another way of saying that manners are not as good as they used to be.

Most interesting of all, however, is Shakespeare's reference to the Bermudas, when he sought to add romance to a scene enacted in a Mediterranean isle by transporting his hearers in imagination to the "still-vext Bermoothes." The Bermudas had no other recommendation to Ariel and Prospero than that they were far away. Leigh Hunt says "the Italian poets seem to have considered people the handsomer the farther you went north." It is certainly amusing to find that a man bearing the name "Astolfo" was an Englishman. "Zerbino," the most handsome of Ariosto's heroes, and of whom the famous passage was written:

Natura il fece, e poi roppe la stampa,
Nature made him, and then broke the stamp.—

this unique Zerbino was a Scotchman! and the unparalleled "Angelica" was Chinese. The poet Browning, who lived in Italy, wrote:

O to be in England now that April's there,
while Byron gets into raptures about "the clime of the East":

Know ye the land of the cedar and vine,
Where the flowers ever blossom, the beams ever shine?
Goldsmith remained at home and wrote of home, and yet was constrained to hark back to the good old days:

A time there was, ere England's griefs began,
When every rood of ground maintain'd its man.

Campbell's "Pleasures of Hope" is famous for its line:

'Tis distance lends enchantment to the view.

It would weary our readers to burden them with more quotations. Nor is it necessary that we should pile up evidence to show that distance lends enchantment to the view, for it is an experience common to all of us. Our aim is to show music

students that it is folly to think it is necessary to go abroad to become musicians. The distant Paris seems so magical to the child in Boston. The youth who has all the musical advantages of Chicago at his hand longs for the schools of Leipsic. The young organist of Philadelphia dreams of London's organ schools and the English cathedrals.

The unledged symphonist of New York turns up his nose at the orchestras in Carnegie Hall and sighs for the Berlin Philharmonic. All this is foolishness. The student who cannot become a musician in America cannot become one in Europe. A blockhead from New York will not become brilliant in London, nor will a Boston idiot find himself a genius in Vienna. If he cannot learn the piano in Chicago all the Leschetizkys and Godowskys of the world cannot help him. If he cannot master the violin in Philadelphia, Sevcik and Auer can do nothing for him. The advantages of travel are manifold, of course, though he alone who is already an artist can derive the greatest profit from a sojourn abroad. And the youth who has not sufficient enthusiasm to make the most of the advantages in his native city will find that the enthusiasm for work which may come to him when he gets to Europe is no compensation for the poor technic and general ignorance he took with him from home. The enchantment which distance lent him will be disenchanted by sober reality when he finds himself in Dresden at the drudgery of exercises he could have mastered much more profitably when a boy in Pittsburgh.

Residence abroad can work no miracles. It only gives another point of view. And it is utter nonsense to believe that the one and only correct view of music can be obtained in the classrooms of Leipsic. It is time the American student got rid of his hallucination for the superior excellence of that which is distant either in time or place. Let Tennyson make poetry about

The days that are no more,

but the student must learn that his time and place for work are now and at home. If he goes to Europe he will find that he has only changed his residence, not his nature, talent, or personality. Emerson says that

Under all governments the influence of character remains the same—in Turkey and in New England about alike. Under the primeval despots of Egypt, history honestly confesses that man must have been as free as culture could make him.

And under the elected Presidents of the United States judgment honestly confesses that music is as far advanced as culture can make it.

NEW YORK and Philadelphia are playing a series of baseball games for the world's championship, and an audience averaging 40,000 persons attended each game. That suggests an idea for musical attractions. Americans love contests of any kind. To insure a large attendance at orchestral concerts, let the organizations of any two cities hire an armory, and play on the same stage, at the same time, to determine the orchestral intercity championship, the conductors to be chained to the stage, and the rival organizations separated by wire partitions and put under bonds to keep the musical peace. Under such conditions, the armory would be packed to the doors at \$3 to \$5 a pack.

* AFTER a careful perusal of all the opinions published about Liszt during the past few weeks, we have come to the conclusion that the critical contest is a fair draw and should begin all over again. In another hundred years there may be some unanimity of view regarding the strife breeding Franz Liszt.

ACCORDING to a writer on music in the New York American, "this country cries to heaven for a conservatory on the Paris plan." We are listening intently, but cannot hear any heartrending sobs.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

LUDWIG THUILLE is in danger of being discovered as a composer since his opera "Lobetanz" is announced for production at the Metropolitan. The files of THE MUSICAL COURIER for over a dozen years back will show that the career of Thuelle as a serious composer was chronicled by this paper for its readers with accuracy and judgment, and "Lobetanz" long ago was suggested by us as an opera worthy of being heard at the Metropolitan.

As the Institute of Musical Art, in press notices, is placing particular emphasis on the pupils of the violin teacher, "Doctor" Franz Kneisel, the ninety-nine per cent. of incompetent music teachers would like very much to learn where the successful pupils of "Doctor" Franz Kneisel are now playing publicly, after he has been giving them lessons for more than twenty-five years steadily?

NOTHING daunted by the large profits made at Bayreuth last summer, the Wagners announce another festival for next year, to begin July 22, and consist of "Parsifal," "Ring" and "Meistersinger" performances.

"SUNDAY night concerts are very popular in hotel restaurants," says the Herald. Especially in those where the food is good, the service prompt and the bill reasonable.

BEEF has dropped in price one cent per pound, while opera seats now cost \$6. Who says that American industrial development is unhealthy?

DR. VON HAASE, head of the house of Breitkopf & Haertel, Leipsic, is expected on an American visit this winter.

ARNOLD BENNETT, the English novelist now visiting America, refuses to be interviewed. He never could have been an opera singer.

Maud Powell's Recital Program.

Maud Powell will give a recital at the Lyceum Theater, New York, Tuesday afternoon, October 31, at which the gifted violinist will play Max Bruch's new concertstück in F sharp minor. This is to be the first performance in America of this work. The program for the day follows:

Präludium e Allegro	Pugnani
Sonata, F minor	Locatelli
Concertstück, F sharp minor, op. 84 (new)	Max Bruch
Allegro appassionato,	
Adagio (The Little Red Lark),	
Rondo, G major	Mozart
Deep River (negro melody)	Coleridge-Taylor (Powell)
Scherzo	Harry Gilbert
Goliwog's Cake Walk	Debussy
Wellenspiel	Edwin Grasse
Berceuse	Cesar Cui
Aira Russa	Wieniawski

Reception to Stojowski.

Mr. and Mrs. Herwegh von Ende, of the von Ende Music School, 58 West Ninetieth street, New York, have issued invitations to meet Sigismond Stojowski on Friday afternoon, October 27, four to six o'clock. This is the opening event at the von Ende Music School, to be followed by many interesting musicales, receptions and lectures during the season. As on previous occasions, many prominent lights in the musical, literary and art world have been invited to be present.

One Per Cent. in Aviation, Too.

One hundred men in all have lost their lives in experiments in aviation or in foolish stunts to thrill the populace. And the ironical part of it all is that not one per cent. of this mortality has resulted in any advance in the art of flying.

NEW PARLOW TRIUMPH IN CANADA.

Kathleen Parlow opened her second season under the management of Antonia Sawyer, in Toronto, Canada.



KATHLEEN PARLOW.

Wednesday evening, October 18, with the Toronto Symphony Orchestra. The gifted young violinist received an

ovation, and from all accounts she never played more beautifully. Some extracts from the Toronto papers follow:

The youthful Canadian solo violinist, Kathleen Parlow, the artist star of the second concert this season of the Toronto Symphony Orchestra, made a complete conquest of her audience last night at Massey Hall.

Her principal number was Max Bruch's concerto in G minor, the most popular of the composer's violin concertos and at the same time the most refined and the most grateful of them all. The first movement, which is suggestive of an introduction, was rendered with exceeding beauty of phrasing and expression. The adagio or second movement, the gem of the work, as rendered by Miss Parlow, was a tender, appealing song with passages of note embroidery that stood out with delicacy of texture against the exceedingly beautiful orchestral background. The brilliant finale, with its virtuous passages, was a triumph of technical achievement, so bright and true were the double stopping, the passages in octaves and tenths and the extended flights into the higher register of the instrument. In a group of shorter forms, consisting of a transcription of a Chopin nocturne, a pretty fantastic piece by Debussy, entitled "Menuette," and Sarasate's "Habanera," Miss Parlow played with much refinement of feeling in the first number and with captivating play of fancy in the second and third numbers. To the unanimous demand for an encore piece she gave a transcription of Schubert's "Ave Maria" with exalted dignity of tone and expression, and after three or more readily responded again with a second extra number in the shape of a pretty waltz solo. Undoubtedly Miss Parlow did herself justice last night and proved herself to be a genius of the violin with, one would imagine, possibilities of even still higher development.—*Toronto Globe*, October 19, 1911.

In the first movement it soon became apparent that the selection could demonstrate a new side to Miss Parlow's art. Not only was her tone exquisitely rich and warm, but she gave the beautiful melodies with fine emotional effect. Her instrument gave each song, for the various themes might be so described, with that thrilling and searching effect which only a few of the leading violinists can command. The shorter numbers, which completed the program, were also well grouped. Miss Parlow first gave a Chopin nocturne with wonderful tenderness and facility of expression. Then followed Debussy's "Menuette," in which she caught the fanciful quality, and she concluded with a "Habanera" (Sarasate). She gave this number with a fine dash that had characterized her final movement of the concerto, and the ovation which followed was not a tribute to her Canadianism so much as an expression of the belief that the first great violinist produced by this country is destined to go far.—*Toronto Mail and Empire*, October 19, 1911.

CINCINNATI MUSIC.

CINCINNATI, Ohio, October 20, 1911.

The Cincinnati Conservatory of Music announces Wednesday evening, November 8, as the date of the first orchestral concert of the season by the Conservatory Orchestra, Pier Adolfo Tirindelli, conductor. An attractive program will be given by the largely augmented orchestra. During the past few decades preliminary lectures on the symphony programs have been a regular feature in the larger cities, and educational centers. Accordingly the management of the Cincinnati Conservatory of Music has made arrangements with Edgar Stillman-Kelley, who has been giving a preparatory course on symphonic forms at the conservatory, to give a series of lectures on the most vitally interesting numbers to be performed by the Cincinnati Symphony Orchestra this season. The lectures will begin on Saturday, October 21, and will be illustrated by musical excerpts from the works under consideration. Mr. Kelley will be assisted by his wife, also a member of the faculty. The Chicago press speaks with generous enthusiasm of Pearl Wetterlund's dramatic soprano voice, recently heard in Chicago at Rainier Hall. Miss Wetterlund was ably assisted in her recital by Nathalie Jensen, violinist; Martha Meier, organist, and Anna Meyer, pianist. Miss Wetterlund's intelligent interpretation and artistic rendering of the operatic arias and songs won both appreciative applause and the prediction of future recognition. Miss Wetterlund has resumed her study of vocal culture at the Cincinnati Conservatory of Music under Clara Baur. On Thursday evening, November 16, Clara Baur, directress of the Cincinnati Conservatory of Music, will introduce Paola Martucci, a recent member of the faculty, in a piano recital. Mr. Martucci will play the Beethoven sonata, op. 109, and works by Brahms, Chopin and Giuseppe Martucci.

■ ■ ■

With the object of filling a needed want in the development of orchestral players, the Cincinnati College of Music is to make additional provision for training in sight reading. The sight reading class will meet on Saturday afternoons, under the direction of Walter Werner, assistant director of the orchestra. Mr. Werner's experience ably fits him for his task, and all students of stringed instruments may become members. It is to the credit of the Cincinnati College of Music that a great many professional musicians were educated there. The latest news is the selection of Laura Baer, by Mr. Hammerstein, for the contralto part in "Naughty Marietta." Miss Baer has but recently entered the professional ranks and her success is

ing in Russian songs, that she has decided to devote her spare time to this kind of work. Russian music has become firmly established in America and Russian songs are in great demand, but owing to the unique style and character as well as the traditions of Russian music and the difficulties of interpretation, many concert singers find it advisable to take a special season of coaching in them from one who has the experience and the correct conception.

Lena Mason, Pupil of Sulli, to Make Opera Debut

For Lena Mason, who has sung at a number of recitals given by her teacher, Giorgio M. Sulli in the Sulli studios, Metropolitan Opera House building, New York



LENA MASON.

City, many have predicted that she would become a grand opera star.

Miss Mason studied for three years under Maestro Sulli, and today she sings trills, chromatic scales, staccati, etc., which are the necessary equipments for a coloratura soprano.

Michele Sigaldi, the tenor, and now manager of the Mexico City Grand Opera Company, heard Miss Mason sing excerpts from the operas of her repertory and in duets (which he sang with her), and became so enthusiastic that he offered her a splendid engagement for five years. She will make her debut in the Arbea Theater of Mexico City, singing the prima donna roles in "Lucia," "Rigoletto," "Traviata," "Sonnambula," "Puritani," "Barber of Seville," "Don Pasquale," "Fra Diavolo," and others. After finishing the engagement in Mexico, Mr. Sigaldi will take Miss Mason abroad to sing in Italy, Spain, Russia and other countries.

The fact that Miss Mason will make her debut and be well compensated refutes the statement that singers must first go to Europe and pay a large sum of money to make a debut there before singing elsewhere.

The student who has ambition, talent and the requisites to become a good opera singer must first find an able and conscientious teacher. With the ability not only to develop the voice of the pupil but instruct him (or her) in opera traditions and the different styles of singing. Then, as the merit will sooner or later be recognized (especially when the teacher is well known in operatic fields), some honest manager will come forth and give the student opportunity to become known. This is possible even in America. Mr. Sigaldi has heard other pupils of Mr. Sulli and he has promised to give engagements to three more from the Sulli studios. The Mexican manager declares that he visited other studios while in New York, but he heard no better voices nor singing than he was privileged to hear at the Sulli school.

Felix Fox in Recital.

Felix Fox, the well known pianist, has been much in demand for recitals throughout the New England States. Beginning with a recital in New Bedford, Mass., October 25, his next appearance takes him to Worcester, October 31, then in Fitchburg, November 2, and Springfield, November 10. With these as a preliminary opening, Mr. Fox will continue his concert season with a series of orchestral and further recital appearances in various parts of the country.

Devine Pupils to Give Opera

The pupils of Lena Doria Devine will be heard this season in Wolf-Ferrari's "The Secret of Suzanne," one of last season's operatic successes.



Hereafter "Variations" is to be printed in grace notes.

* * *

Definition of grace note taken from Baker's dictionary



KAULBACH'S LISZT PORTRAIT.
(Owned by Breitkopf & Härtel.)

of musical terms: "A note of embellishment, usually distinguished by its smaller comparative size."

* * *

"Liszt" was the subject for the recent celebration meeting of the Oatville Ladies' Musical Club. The Oatville Observer remarked rightly next day that "the galaxy of



ADAM LISZT.
Father of Franz Liszt

beauty and talent gathered to mark the occasion, represented the very elite, or *crème de la crème*, of Oatville's feminine intellect and fashion." There was no printed program, so the president, Mrs. Periwinkle, asked those members who intended to perform Liszt compositions to write their selections on slips of paper and hand them to

the secretary. When that had been done, Mrs. Periwinkle perused the list and announced: "There are thirty-two numbers for performance. We will hear the E flat 'Consolation' nine times, the A flat 'Liebestraum' eleven times, and the second Hungarian rhapsody twelve times." There was great applause, and the Chair continued: "Prior to the musical program, Miss Specks, visiting member of the Chaminade Club of Canandaigua, will read us an original paper on Liszt. Miss Specks, what is the title, if you please?" The proud author arose. "The Relations of Liszt and the Princess Wittenstein," she made reply. A hushed pause followed, like the one after the four first notes in Beethoven's C minor symphony. Mrs. Periwinkle, quick to grasp the crisis, cleared her throat and spoke: "On second thought, owing to the extreme length of the program, the Chair decides that we will begin with the musical part of the entertainment." Thunderous hand-clapping rewarded this piece of diplomacy. As she seated herself, Mrs. Periwinkle leaned over Mrs. Dynemwell, the hostess, and whispered: "Have the refreshments at the end of the last piece. After the spread she can read her paper—that is, if there will be any one left to listen."

* * *

At the Winter Garden, last Sunday, Melville Ellis (whom Gaby Deslys, as she stood in the wings, called "the Paderewski of vaudeville") entertained a vast audience with his piano numbers accompanied by orchestra. He has a unique specialty in that he makes concertos of coon songs, symphonic variations of two-steps, and rhapsodical fantasias of ragtime. He is the musical Darwin, who understands how to bridge over tonally the yawning gap between the lesser and highest species of music, for he knows his Debussy, Dukas and Strauss page for page, and when he is playing for friends loves to variate on "Alexander's Ragtime Band" in the harmonic manner of those ultra modern composers.

* * *

Henry T. Finck paid his centenary tribute to Liszt in last Saturday's Evening Post, and made it a picturesque pen picture of the great man, some of his famous friends, and the memorable artistic period in which they lived. At Milan, Liszt improvised on themes given him by the audience. One of the listeners wished the pianist to discuss in tone the Milan Cathedral, and another wanted "railroad" music. But the player came to the end of his tether, Finck tells us, when a request reached him to ask the piano the question: "Is it better to marry or remain a bachelor?" When asked by some confreres, who were his guests at a sumptuous dinner, why he had written his much abused operatic transcriptions for piano, Liszt replied: "Had I written nothing but 'Faust' and 'Dante' symphonies, I should not now be able to treat my friends to trout and champagne." A writer in Schumann's *Neue Zeitschrift für Musik* gave this pen picture of Liszt at the age of twenty-one: "Imagine an extremely thin, narrow-shouldered, slender man, with hair falling over his face and neck, an uncommonly intellectual, lively, pale, and highly interesting countenance, beaming in conversation, a kindly glance, speech strongly accented, and you have Liszt as he is in general; but when he seats himself at the piano he strokes his hair behind his ear, his glance is staring, his eyes hollow, the upper part of the body quieter; only the head moves, and the expression of the face changes, mirroring every passing mood that comes upon him or that he wishes to call forth, always successfully. This fantastic exterior is only the covering of an interior volcano, from which tones are hurled like flames and gigantic ruins."

* * *

Quoting from Amy Fay, Finck relates how Liszt looked upon slips in technic: "It always amuses him when he comes down squarely wrong, as it affords him an oppor-

tunity of displaying his ingenuity and giving things such a turn that the false note will appear simply a key leading to new and unexpected beauties." That should pro-



THE ALtenBURG,
Liszt's Weimar home.

vide a consoling solution for those unfortunate players unable to follow Bülow's advice to put the right finger on the right key at the right time. Interesting Paris days are recalled in the descriptions of the several concerts at which Liszt and Thalberg appeared together—comparable



EXQUISITE LISZT SKETCH BY INGRES.

in modern times only to the joint appearances of Rosenthal and Joseffy, Bülow and D'Albert, and Kreisler and Ysaye, all in New York. However, even these events were eclipsed by the Paris occasion when Liszt, Thalberg, Chopin, Czerny, Herz and Pixis were on the same program. "Six pianos were on the stage," says Finck, "and

each of these distinguished musicians played, one after the other, a set of variations on Bellini's march in "I Puritani." This piece, specially composed for this event—it was a charity concert—was subsequently published as "Hexameron." One day Gautier, Berlioz, Auber, Halévy and Gounod sat at table with Liszt. Another time he broke bread with Jules Janin, Balzac, Dumas, George Sand, and Chopin, and as a musical dessert the last named and Liszt played at sight a four hand sonata just composed by Moscheles. In Rome, Liszt played Strauss waltzes for the Pope. In Paris he dined and jested with Rossini. Characteristic thumb-nail paragraphs also are given by Finck covering Liszt's relations with Wagner, Saint-Saëns, Rubinstein, Joachim and Berlioz. If everybody were able to make musical biography as attractive as does Henry Theophilus Finck, more of it would be read.



From Carl V. Lachmund comes this letter:

"An admirer of the brightness of perception and originality of coloring always evident in your 'Variations,' I felt disappointed that in your views on Liszt as a pianist your aim went rather wide of the mark. And what a glorious subject for Variations!

"I only wish my pen were more facile that I might do justice to it.

You stated that you met 'scores' of Liszt pupils, from whom you tried in vain to find out just how the great master played; that accounts were meager and differed alarmingly, and that you were unable to discover any one who could analyze Liszt's playing logically or comparatively, to show where the almeister's art stood in relation to pianists of the present day, such as Busoni, Godowsky, Rosenthal and Paderewski. One might ask: 'What is the matter with d'Albert, Friedheim, Kersensauer, Rosenthal, Sauer, Siloti, Martha Remmert, Stradal, Stavenaaen, Sophie Menter and Joseffy? Could these not have given an idea of Liszt's individuality and marvelous powers? It is true that in his last teaching period (1881 to 1885) he was well along in years and his powers had weakened. Even then he would at times, when in the mood, play with the fire and enthusiasm of young blood, so that one could well imagine what he was twenty years earlier. More than once, when this spirit seized him, I saw the first seven of the pupils just named standing awestruck at what we heard.

"It is said that Rosenthal stated that 'the crafty old piano wizard hid his errors in mechanism by talking while he played for his classes,' and that 'he helped himself out by facilitating the most difficult passages' (this especially apropos of his 'Don Juan' fantasia).

"Was this all Rosenthal could see in Liszt's playing?

The facts are that sometimes, when illustrating some issue to the class, Liszt would not trouble to take his seat carefully at the piano; while explaining the point, and emphasizing it in the right hand, he would merely sketch the left. Again, I recall his playing that infamously difficult page of contrary skips in Schumann's great fantasia, which he did without exertion, and apparently without paying much attention to his hands, his face turned toward us and smiling; neither did the pupil who had brought the piece or any of the others detect any slips. He may, at some ill natured moment, have treated the 'Don Juan' difficulties carelessly while illustrating some point in phrasing or the like. On the other hand, to the Rosenthal of those days, these great feats of technic were everything; the 'Don Juan' was his ideal, his battle horse.

"Fresh from Vienna, where he had won great praise with the piece, he seemed to view things from the standpoint of his 'Don Juan' fantasia. Sometimes he would stand back and, it seemed to me, as if lost in cynical musing, while others played, or crowded about the master's elbow.

"Liszt exacted correct technic, but did not dote on it, and I thought that his words did not carry the same warmth or enthusiasm when praising Rosenthal, as when bestowed upon Reisenauer, d'Albert or Friedheim, after any of these had played.

"You go on to say that Reisenauer spoke of Liszt's tone in cantabile passages as 'rather pinched in volume.' And is that all this great Liszt admirer could say of the master's piano playing?

"Above all, Liszt was a wizard in tone coloring, while his phrasing was marvelously lucid and convincing; I have never heard anything like it from any other pianist. His tone reflected his deep religious nature, as well as his mephistophelian vein, and true to this latter, he sometimes affected a sinister quality (which, perhaps, was not to Reisenauer's liking).

"Did space not forbid, some interesting instances might be cited from my diary of five books wherein were noted many of Liszt's remarks.

"As to d'Albert's speaking of Liszt 'with sarcastic flings and tactless jests,' again, I ask, is this all d'Albert had to say of his master's unique powers? There was a time when d'Albert—who of all had reason to be grateful—was accused of being ungrateful to Liszt. But, I think, he later wrote in most reverential and appreciative terms

of his benefactor. While some pupils rushed into playing before Liszt with ignorance—bred courage—and usually came to grief, the kindhearted master was always indulgent to the careful student of lesser talent. These (and even very good ones) always dreaded playing, not so much because of the master, but because it entailed the greater ordeal of running the gauntlet, musically speaking, of the matadors of 'star' pupils, who, with whatever else they learned from Liszt, did not acquire his indulgence, generosity, or his readiness to give credit for things well done.

"Finally, as for de Pachmann and Liszt's having played at a reception in London, and the younger man having won the major share of applause (this according to the latter's own statement), I will concede that de Pachmann gave the greater amusement to this social gathering, at that time and place.

"It was during this his last visit to London that Liszt said modestly to Lady Churchill, 'My poorest pupil plays better than I do.'

"But why judge Liszt's piano playing by this period, at the feeble age of over seventy, when he never practiced, and had withdrawn from public playing for a quarter of a century? Let us hark back to the time when Tausig, Von Bülow, Rubinstein, Raff, Bendel, Pilughaup, Klindworth and Mason went to him—a generation earlier it is—when the members of the latter-day class had not yet even seen the light of the world. If it is said that the three great H's—Head, Heart and Hand—must make up the equally balanced qualifications of that pianist who would never disappoint one's ideal, in whom were these qualities ever so marvelously united as in Liszt?

"Rubinstein, the emotional, had the Heart—and the heir to his shoes has yet to come—while Tausig had the marvelous Hand; von Bülow, the intellectual of this great trinity, once stated that the three together did not make one Liszt.

"Surely this should suffice. And Friedheim, 'one of the unflinchingly faithful pupils,' and who knew Liszt better than any one now living, cannot be far amiss if he holds that the king of pianists 'could do no wrong.'

■ ■ ■
Republis and Wagner hold the joint record for ingratitude.

■ ■ ■
Waldes—Are you going to the Zimbalist concert?

Rauschen—What is a Zimbal?

■ ■ ■
Ada Crossley, the well-known contralto, is reported to have shot an alligator in the Congo district. The monster succumbed instantly.

■ ■ ■
In the New York Herald I read that "De Pachmann Talks As He Plays."

■ ■ ■
Joseph Stransky, conductor of the New York Philharmonic Society, announces that he has not come here to educate the public. (Shouts of "hurrah.")

■ ■ ■
The esteemed New York American calls Rubinstein's well-known study, "the étude on a false note." At last Cornelius' song, "Ein Ton," has a rival on the piano.

■ ■ ■
To add to the realism of the Rubinstein "false note" étude, De Pachmann ended the first arpeggio with a note which he really did not intend. Then he smiled at the audience and calmly began over again.

■ ■ ■
De Pachmann's hair has grown gray but his tone remains golden.

■ ■ ■
Liszt was born exactly 100 years and three days ago LEONARD LIEBLING.

Making Music Lighter.

Many a theatrical manager, in search of more favorable conditions under which to produce startling stage effects, has wished that he could turn off every light beyond the footlights, leaving the audience and orchestra in total darkness. The great drawback to this has always been that the orchestra players need some light to see their music. A novel solution of this has been introduced in a London theater, where the orchestra players read music printed in white ink on black paper. In addition the musicians' electric light bulbs are fitted with special shades, which reflect little or no light beyond the black music sheets.

The white shirt fronts of the orchestra players are hidden by black bibs, and baldheaded musicians have to wear black caps.—New York American.

Harold Bauer's New York Dates.

Harold Bauer will make his first reappearance in this city on Friday, October 27, at the New York symphony concert, playing Liszt's "Danse Macabre." He will also play Sunday afternoon, October 29, and on that occasion the Liszt E flat concerto is to be his medium.

BALALAIA ORCHESTRA CONCERT.

The first appearance this season of W. W. Andreoff's Imperial Russian Court Balalaika Orchestra at Carnegie Hall, New York, October 23, brought the delightful features of this unique organization still more vividly before the large and responsive audience of compatriots and others gathered to hear them. Assisting the orchestra as skillful soloist on his instrument, came V. Pogoreloff, while a quartet of Russian singers from the St. Petersburg and Moscow opera houses, including Liubov Orlova, soprano; Nikolai Vasilev, tenor; Olga Scriabina, contralto, and Joseph Tomashewitch, bass, all dressed in national Boyar costume, proved an added attraction.

With an orchestra of this caliber the chief musical attraction naturally lies in their playing of the folk song. Just here the soft plaintive timbre of the instruments, the exquisite shading, and the perfection of blending and ensemble made it seem like a chorus of beautiful voices sounding from a distance. With the opening number, "Introduction to a Russian Suite," by Fomin, the quaintness of the idea was carried out still further so that the voices of the instruments came in streams of sound unlike anything else.

Other numbers on the program in addition to the "Ei Ulsnem," the beautiful song of the Volga boatmen made familiar here through its rendering by Albert Janpolski, were two waltzes, a polka, mazurka and polonaise by Mr. Andreoff, and pieces by Tschaikowsky, Drigo, Delibes, Glinka, Dragowinsky and Rubinstein.

Ninety-nine Per Cent. Letters.

[Any number of letters like the attached have been received, inclosing programs, certificates, diplomas, etc. Of course, for space reasons, it is impossible to print all such data.—EDITOR.]

THE SEVENNE,
WHEELING, W. Va., October 21, 1911.

To the Musical Courier Company:

May I ask you kindly to add my name to the list of teachers who object to be included in the "ninety-nine per cent." I have been teaching for over twenty years, having been qualified to do so in London, Eng., where I received most of my education. I am backed by the late Sir Arthur Sullivan, Sir John Stanier and many other noted musicians. Until his death, I was my husband's chief assistant teacher, a well known opera singer and teacher. I am also a composer, and have music published by some of the best known publishers in this country (Oliver Ditson, Church Maxwell, etc.). Enclosed are two programs of recent pupils' concerts. I have read your most interesting journal for over fifteen years and hope to do so for another fifteen.

Thanking you in anticipation, I am,

Yours truly,

(Signed) CLARA RICCI,
(Mrs. Riccardo Ricci.)

SYRACUSE, N. Y., October 19, 1911.

Musical Courier Company:

After twenty-five years of musical study and teaching, having over twelve hundred accredited pupils on my books, many of them filling excellent positions in church, concert and opera, others teaching five on your list of efficient teachers (MUSICAL COURIER, October 18), myself a certified pupil of Cappiano, New England Conservatory (John O'Neil), John W. Tufts, coached with Herman Klein, Charles Clark, Paris, Carpi (Florence), Buckee, London. Has all of this work of my heart, mind, brain and voice been useless, or can I honestly claim a place among the successful and efficient teachers, though unknown to Damrosch and New York fame?

Very respectfully,

Another protesting teacher,
LOUISE NELLIS-FOSTER.

A Use for Old Pianos.

A Labrador tribe, it is said, made the barrels stolen from a wrecked whaler serve as chimney tops; the West Indians utilized Timothy Dexter's warming pans for sugar ladles, and the Shans find no worse use for English beer bottles than to stick them up as household gods to keep away evil spirits. But the drollest instance of converted usage occurred when that adventurous Frenchman, De Tonnant, while in Patagonia gave an old chief a worn out grand piano which he had bought for 80 francs.

A few days after making this generous present De Tonnant went one morning to pay an early visit to the Patagonian. He found him sleeping peacefully with his wife inside the piano, from which he had carefully removed sounding board, strings, etc., and which, thus transformed, constituted a not uncomfortable bedstead.—Harper's Weekly.

A One Per Cent. Echo.

Frank Damrosch, in a recent interview in New York City, said that 99 per cent. of the music teachers in the United States are "totally incompetent to teach music." Do we now hear from the said teachers giving their opinion of Mr. Damrosch?—Portland Oregonian, October 1, 1911.

U. S. Kerr Opens Season in Elmira.

U. S. Kerr, the American basso, will open his season in Elmira, N. Y., Tuesday, October 31, in song recital.

PARIS

MUSICAL COURIER Office,
PARIS, October 13, 1911.

The Lausanne musical paper, *La Vie Musicale*, in speaking of the letter of Beethoven supposed to be a genuine document, about which certain discussions have been taking place, says as follows: "It almost seems a certainty that this letter is a falsification, now that Paul Becker, who first published the same, admits himself that he has been deceived, and the owner of the document—Adam Meyer, Vienna—refuses energetically to utilize it for a second time; and yet, such authorities as Prof. Dr. Kopfermann, Dr. Alfred Ebert and Leo Liepmanssohn had unanimously and positively announced the authenticity of the same letter.

"As far as we are concerned, we are particularly interested in the arguments of Mr. Leitzmann, based upon the graphical study of the new letter, pointing in every respect to a falsification, which is all the more grave as it is most cleverly executed. Mr. Amedee-Boutarel, who was kind enough to present this letter to our readers, will perhaps soon tell us what he thinks of it.

"Whatever the letter may be, we do not regret having published a fac-simile, which, if it is not taken of an authentic letter from Beethoven, is at all events a facsimile of a falsification which will henceforth be historical."

■ ■ ■

The Figaro gives a description of a peculiar piano recital that took place in Paris: "There was a crowd (the other day) in the large courtyard of the Palais Mazarin. The passersby stopped, charmed by music which seemed to come from heaven but which in reality came from a little room close to the meeting room of the members of the Academy, which little room is reserved for the study of musical compositions received from Rome.

"In this little room is a piano. The pianists are alternately Messrs. Saint-Saëns, Massenet, Paladilhe, Gabriel Fauré, Widor, Theodore Dubois. The music they perform is written by the pupils of the Villa Medicis, whose compositions are selected and sent to the Institute. These are the same compositions which we hear toward the end of the year at the Conservatory of the Faubourg Poissonnière.

"The concert given gratuitously to the passersby of the Institute by such famous artists was one for which even millionaires could not pay the price."

■ ■ ■

A brilliant musicale, the first of this season, took place on Tuesday last at the studio of Regina de Sales. Tuesday has been selected for this winter's series and Madame de Sales' day at home, when she may always be found between 5 and 6 o'clock p. m. As usual, the audience was large and distinguished, applauding the entire program most enthusiastically. Besides the hostess, who sang several new and interesting French songs, some of her professional pupils heard on this occasion were: Mr. and Mrs. Howard Cavnah, Alice Hicks, Clara Freuler, Rhoda Niebling, Alyss van Gelder (just returned from Florence), and Mildred Ahlf.

■ ■ ■

The Association des Concerts-Sechiari, 59 rue du Rocher, Paris, has opened a competition for the following vacancies: Violins, altos, contrabasses and one flute.

■ ■ ■

On October 5 a delegation from the French Association of Authors, Composers and Editors of Music, consisting of Messrs. Joubert, president; Gaudet, editor; Vargues and Barres, composers; Meusy and Daris, authors, attended a meeting in Berlin for the purpose of discussing the levying of the various fees in Germany.

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The Opéra-Comique announcements for the coming season are:

New Works.—"Bérénice," de M. Albéric Magnard (avec Mmes. Mérentié, Brohly, MM. Swolfs et Vieille), "la Lépreuse," de M. Sylvio Lazarri (avec Mmes. Delna, Marguerite Carré et M. Beyle); "la Sorcière," de M. C. Erlanger (avec Mlle. Chenal); "Célestine," de M. Trépard (avec Marguerite Carré); "les Quatre journées," de M. Bruneau; "la Chute de la Maison Usher," et "Le Diable dans le Béffroi," de M. Claude Debussy; "la Tissense d'ortie," de M. Gustave Doret; "le Roi Dagobert," de M. Messager; "le Carillonneur," de M. X. Leroux; "Il était une bergère," de M. Marcel Lattès; "le Puits," de M. Marsick.

D'autres ouvrages lyriques pourront être aussi représentés, tels que: "le Pays," de M. Guy Ropartz; "Néle Dooryn," de M. Mariotte; "la Ville morte," de Mme. Nadia Boulanger et de M. Raoul Pugno; "Lorenzaccio," de M. Moret; "Roses d'automne," de M. Laurens, sans compter les œuvres étrangères comme: "Paolo e Francesca," de

M. Leoni; "Résurrection," de M. Frank Alfano; "le Mois de Marie," de Giordano, et plusieurs pièces en un acte; "Les Fugitifs," de M. Fajan; "Messaouda," de M. Ratez; "la Tête à perruque," de M. G. Lemaire; "Bénédict Chanzor," de M. F. de Ménil; "la Sonate au clair de lune," de M. Bénédictus; "Un Matin de Floréat," de M. Marcel Rousseau.

Classic Works.—"Iphigénie en Aulide," "Iphigénie en Tauride," "Alceste," "Orphée," "Fidelio," "la Flûte enchantée," "Vaisseau fantôme," "Joseph," "Don Juan."

Revivals.—"les Troyens," et "Benvenuto Cellini," de Berlioz; "Robin des bois," de Weber; "les Noces de Figaro," de Mozart; "les Contes d'Hoffmann," "Zampa," "Fra Diavolo," "le Val d'Andorre," "le Pardon de Ploermel."

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A new anecdote of Bismarck and the declaration of war against Austria has just reached the Boulevards. One of his secretaries named Kendell was a very good pianist and was to Bismarck what they say David was to Saul. One evening when Bismarck was out of temper, Kendell seemed to play better than ever. "Thank you, my dear Kendell," said Bismarck, "you have cheered me up; I have made up my mind, we will declare war against Austria." Anyone who chooses to believe this is welcome, particularly if he is a pianist, as it opens up brilliant opportunities in the future relations of nations.

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Mrs. George Henry, one of the prominent piano teachers of Minneapolis, Minn., returned home last week after completing her third consecutive summer of study with Thuel Burnham in his Paris studio. She left three of her pupils in Paris, who will continue through the winter with Mr. Burnham. Some brilliant teaching engagements for Burnham pupils in connection with colleges and schools have been announced lately. Besides the engagement of J. W. Weid (after his summer study with Mr. Burnham) at the Tennessee Female Seminary, is added that of Maud Mann (who was a faithful habitue of the Burnham studio all last winter), for Milton College, Oregon.

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It is well to advise all those Americans who are coming to Paris to study music to be careful regarding their study of the French language, because there are many places in Paris where the French that is taught is not the French that is spoken in polite society or that is written commonly among the people of the intelligent class. There are numerous teachers of the French language and it is just as easy to secure instruction where the best French is taught as to go to foreigners who are not in control of French or to go to French teachers who cannot converse in English. No one can sing a French song properly who does not thoroughly understand the French language and diction.

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Felia Litvinne is back from a long tour in South America.

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A. J. Goodrich, teacher of theory, has returned with Mrs. Goodrich from his trip to Switzerland.

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The season of the Chatelet concerts under the direction of Gabriel Pierne, and those at the Salle Gaveau with the Lamoureux Orchestra under the direction of Camille Chevillard, start day after tomorrow, October 15.

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Pierre Monteux, second conductor of the Colon Orchestra, has been engaged as conductor of the Russian ballet season at Covent Garden, London.

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Arrangements have been made by Henry Russell, manager of the Boston Opera Company, for the season 1912-13, to produce "Les heures de l'amour," by Roussel Despierres, music by Marcel Bertrand, which means, of course, that the latter wrote the opera.

■ ■ ■

The Grand Opera has just accepted a new work, "La Nuit des Fees," by Andre Gailhard.

Bonci's Farewell in Buenos Aires

Alessandro Bonci sang his farewell at the Colon Theater in Buenos Aires, September 1, when the renowned tenor appeared as Alfredo in "La Traviata." It was a gala performance; the theatre was crowded to the doors with enthusiasts who paid double prices in order to hear their idol once more. Bonci's superb singing aroused the people to cheer and show in other ways after the fashion of the Latins, that they considered themselves favored by this remarkable artist. Bonci received a carload of flowers and he had many, many recalls. It was said that he never

sang the romanza, "Spiriti Gentil," with greater beauty of tone or more perfect bel canto. As some of the most discriminating declared: "It was divine singing."

Bonci now is in Brazil, where he will sing in several cities in performances of "La Bohème," "Rigoletto" and "La Traviata." He receives \$3,000 for each performance. In San Pablo, Bonci will open the new municipal Grand Opera House, for which he was engaged by the special request of the Mayor and leading citizens.

Cottlow Recital in Chicago.

CHICAGO, Ill., October 22, 1911.

F. Wight Neumann presented this afternoon at the Studebaker Theater Augusta Cottlow in a piano recital. The American artist was received enthusiastically and played superbly the following program:

Chaconne for violin	Bach
(Arranged for piano by Ferruccio Busoni.)	
Nocturne, B major, op. 62, No. 1	MacDowell
Fantaisie, op. 49	Chopin
Reflets dans l'eau	Debussy
Danse, E major	Debussy
Mephisto Walzer	Liszt

It has been three years since Chicago has had the pleasure of hearing here Augusta Cottlow and during that period her work has broadened and matured until today she stands in the first rank among feminine pianists. Her tone is rich and deep, her touch velvety and her interpretations original. Her program gave her many opportunities to display a wonderful technic and her auditors paid fitting tribute at the close of each number. To analyze each number would necessitate a repetition of superlatives. The pianist is more and more in favor with American audiences and she won a great success in Chicago.

R. D.

To the Phonographed Nightingale.

(By Cecil Fanning.)

You're a strange bird, nightingale,
Never on the air to sail,
Ne'er to sing in garden close
Plaintive love songs to the rose,
On a phonograph you whisk,
Pinioned in a ten-inch disc,
Just to twist your body thin,
Issuing music 'neath a pin.

Who were your progenitors?
Were they like you, prisoners,
Caged up in a curtained room,
Ne'er to see the twilights gloom,
Ne'er to feel the setting sun
Shed its scents when day is done,
Ne'er to see the moon awake,
Nor the sky in star-smile break,

Twisting in your confines narrow,
Twitt'ring, chirping like a sparrow,
Really not a pretty song,
(Tho' it lasts so very long!)
Singing full three minutes, then,
You're all preened to sing again,
But, desist,—no more, I pray,
Of your shrill anaemic lay!

Where's the trill I've read that thrilled,
Of which books of poems are filled?
Poets born in every age
Major, minor, page on page,
Sung of bulbul, rossignol,
Nightingale and Nachingal,
But you prove 'twas all delusion—
Thus is gone one more illusion!

In this age of rare invention
Do you think it's man's intention,
With the colored photoplane,
Phonograph and aeroplane,
Thus to shatter all our dreams?
Which we need to smooth life's seams?
Let us hope some one thing can
Foil the tricks of Superman.

Come, I'll wrap you up in cotton,
Where you'll rest in peace, forgotten.
Such an overrated bird
Seems much better when unheard;
Cohen, Lauder and Farrar
Are more pleasing than you are;
Song sounds best from human throat,
And your record gets my goat.

Dolce—Your dogs are fighting upstairs?

Scherzo—No; that is my husband. He is an opera singer, and is practising the role of Mime in "Siegfried."

MUSICAL DES MOINES.

Des Moines, Ia., October 14, 1911.

The Fortnightly Musical Club held its initial meeting of the year at the home of its president, Mrs. James C. Davis. Mrs. W. H. Yonkers, as leader of the day, read an excellent paper on the monophonic-polyphonic period, which was illustrated by Mesdames George Polk Hippie, James G. Berryhill, Jr., R. H. B. Bell, and Misses Rehmann and Van Aaken. Their selections included piano, vocal and violin numbers from the compositions of Palestrina, Corelli, Bach, Scarlatti, Rameau and Carissimi. Mrs. Charles S. Hardy, the club's one honorary member, yielded to the demand of the club and played Bach's prelude in A minor. At the conclusion of the program refreshments were served by Mrs. Davis, assisted by her daughter. The next meeting occurs in two weeks, at which time the study of the same subject will be continued.

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Through the enterprise and enthusiasm of Dr. M. L. Bartlett, Des Moines is to be favored with an appearance of grand opera stars from the Metropolitan Opera Company. Ricardo Martin, Alice Nielsen, Jeska Swartz, Johanna Morella, Jose Mardones, Rodolfo Farnari and Luigi Cilla will give in costume scenes from "Madama Butterfly," "Don Pasquale" and "Barber of Seville," also selections from "Faust" and "La Boheme," and the finale of the second act of "Lucia." The concert will be given in the auditorium of the University Church on the evening of October 30. Dr. Bartlett has for some years been responsible for the major part of the musical treats with which Des Moines music lovers have been favored.

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Monday afternoon, October 9, the Women's Club Chorus began its year's work with renewed enthusiasm after several weeks of inactivity. The chorus has been greatly strengthened by the addition of some excellent voices, so that the membership now numbers sixty-five, and includes the best musical talent of the city. Holmes Cowper, the newly elected director, is very ambitious for the success of the work for the year, and, in conjunction with the officers of the chorus and also with the Women's Club, to which the chorus is auxiliary, is planning several delightful entertainments for the winter. Chief among these will be two evening concerts where the Women's Club Chorus will appear, assisted by outside artists. At the first concert on the evening of December 18 Trumonti, harpist of the Theodore Thomas Orchestra, and Sybil Sammis Macdermid, soprano, will be presented for the first time to a Des Moines audience. Mr. Cowper is arranging a program for this occasion which will include Grieg's "Cloister Gate," to be given with harp and organ accompaniment, also the barcarolle from "Tales of Hoffmann," with harp accompaniment. Mrs. Cowper, who has been selected as accompanist for the year, is an organist and accompanist of rare ability, and will contribute largely to the success of the concerts to be given during the year. Plans for the second concerts have not been made, beyond the closing of the contract for David Bispham's services. Bispham is a prime favorite in Des Moines and much interest is already being manifested in his appearance. Two matinees are also included in the club's work, at which events local soloists will be brought out. The chorus, which stands in the foreground of musical activities, has been very successful under the leadership of Mr. Nagel, and the standards will in nowise be lowered under the leadership of Mr. Cowper.

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The first of the subscription concerts arranged by George Frederick Ogden will be given on Monday evening, October 16, by Marion Green, basso cantante, and Della Thal, pianist. Mr. Green, who is an Iowa product, has many friends in Des Moines and his appearance is pleasantly anticipated.

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Tolbert MacRae, basso, of Drake Conservatory of Music, inaugurated the series of faculty recitals which will be given at the conservatory during the winter. Mr. MacRae, who spent the summer in London, where he studied with Watkin Mills, quite came up to the expectations of his friends, who comfortably filled the large auditorium. His program included numbers by Beethoven, Handel, Spohr and Verdi, but perhaps his best appreciated work was in the rendition of the group of English songs which completed the program. Mr. MacRae's voice shows marked improvement as a result of his summer's work.

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Evelyn Dissmore, who is both prominent and popular in local musical circles and who has done some creditable composing, has gone to New York for a year's piano study. Marjorie Davis, who will further cultivate her voice, accompanied Miss Dissmore.

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Mrs. James G. Berryhill, Jr., is the latest addition to the faculty of Drake Conservatory of Music. Mrs. Berryhill has resided in Des Moines a short time only, but in that

time has made for herself a recognized place in musical circles. She was a pupil of Mrs. Theodore Toedt, of New York.

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Dean Holmes Cowper, of Drake Conservatory of Music, has closed the contract with the manager of the Flonzaley Quartet for the evening of April 11.

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The Ruifrok Musical Club will observe the centenary of Liszt on October 22 by devoting its time on that day to the works of the great master. A short program of Liszt works will be given and Henri Ruifrok will give his impressions of Liszt, gained from personal acquaintance with him.

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Rose Reichard Marshall, violinist, who before her marriage was very prominent musically, has returned to Des Moines to live, and has been engaged by Daniel Bonus, of the Midwestern Conservatory, to teach violin. Mrs. Marshall was at one time soloist with Sousa's band and has filled numerous concert engagements throughout the country.

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Holmes Cowper, of Drake Conservatory of Music, is rehearsing for the production of "Hiawatha's Wedding Feast," by Taylor, to be given on the evening of December 11. At the same time the "Swan and Skylark," by Goring Thomas, will be given. A New York tenor will be engaged for this occasion, but the selection has not been definitely made as yet.

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Rudolph Ganz, the noted Swiss pianist, will appear in recital at Drake Conservatory on the evening of October 24.

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Wendella Stillwell has been engaged as assistant instructor in piano at the Des Moines Conservatory of Music.

CAROLINE YOUNG SMITH.

Zimbalist Debut in Boston Friday.

Efrem Zimbalist, the young Russian violinist, who arrived in New York Tuesday of last week on the steamer



ZIMBALIST.

Kaiser Wilhelm der Grosse, will make his American debut on Friday of this week with the Boston Symphony Orchestra in Boston, and he plays again with the same orchestra Saturday evening. The work chosen for this pair of concerts is the Glazounow concerto.

A long list of engagements has been booked for Zimbalist by the Quinlan International Musical Agency. There will be some days in the season when the young violinist will be compelled to play twice. October 31 Zimbalist is to give his first recital in Philadelphia.

The November dates are:

- November 2, with New York Philharmonic (Carnegie Hall).
- November 3, with New York Philharmonic (Carnegie Hall, afternoon).
- November 3, Convent Station, N. J. (evening).
- November 5, with New York Philharmonic (Carnegie Hall, afternoon).
- November 7, Woman's Club, Orange, N. J.
- November 10, recital, Carnegie Hall.
- November 12, recital, Union Hill, N. J.
- November 14, recital in Boston, Jordan Hall.

November 15, with Toronto Symphony Orchestra in Toronto.

November 17, Peabody Institute, Baltimore.

November 19, with New York Philharmonic at Brooklyn Academy of Music.

November 20, second Boston recital.

November 24, with Theodore Thomas Orchestra in Chicago.

November 25, with Theodore Thomas Orchestra in Chicago.

During his first Western tour Zimbalist will give recitals in Chicago and Kansas City. He returns to New York in December to play at the Metropolitan Opera House, Sunday evening, December 10.

Some bookings for January and February follow:

January 7, second Chicago recital.

January 10, concert in Kingston, N. Y.

January 15, with New York Philharmonic in Baltimore.

January 16, with New York Philharmonic in Washington.

January 19, with Philadelphia Orchestra in Philadelphia.

January 20, with Philadelphia Orchestra in Philadelphia.

January 23, in Newark, N. J.

February 2, with Cincinnati Symphony in Cincinnati.

February 3, with Cincinnati Symphony in Cincinnati.

After the concerts in Cincinnati, Zimbalist goes to the Far West, giving recitals in Denver, Colorado Springs, San Francisco, Los Angeles and then in the extreme Northwest.

Zimbalist will play the Tschaikowsky concerto at the concert of the New York Philharmonic Society in Carnegie Hall, Sunday afternoon, November 5. He is to play the Glazounow concerto at the week day pair of concerts with the Philharmonic, Thursday evening, November 2, and Friday afternoon, November 3.

Olshansky Praises Ginsberg, His Teacher.

Giacomo Ginsberg, teacher of Bernardo Olshansky, who has been engaged to sing with the Boston Opera Company, leaves nothing undone to show his gratitude for his master. Recently Mr. Ginsberg received the following letter from the rising young opera singer:

MILAN, Italy, October 6, 1911.

MY DEAR TEACHER AND FRIEND—I have the pleasure to inform you that I shall leave Genoa by the White Star Line direct for Boston on October 21 and hope to arrive there November 3, so that I trust we shall see each other very soon.

Let me tell you, dear teacher, what all the great singing teachers in Milan say about my voice. They compare it to that of Tita Ruffo's, and Sabatini, the world famous tenor, says that my voice is perfectly placed according to the bel canto style. He has the highest opinion desirable of your ability as a teacher, and I myself must say that you are to be compared to one of the very few great maestros living.

I have a great deal more to tell you, but I rather prefer to say things to you personally. To you much praise is due, for you are the one who brought me to my career.

Addio for a short while. Your faithful pupil,
(Signed) BERNARDO OLSHANSKY.

Grace Hall-Riheldaffer's Concerts.

Grace Hall-Riheldaffer gave a recital in Brownsville, Pa., October 16. It was a varied program including "Hear Ye Israel" from "Elijah" with the organ, and Mulder's "Staccato Polka." October 19 at 11:30 a.m. the singer appeared in private recital at Harrisburg, Pa. October 19, in the evening, she was soloist for the New York Symphony Orchestra at the Pittsburg Exposition. The latter was a Liszt program, the soprano singing the beautiful "Lorelei" with loveliness of expression.

Adele Lewing Resumes Work.

Adele Lewing, the composer-pianist, has resumed her work for the season at her residence-studio, 1125 Madison New York. Madame Lewing makes a specialty of the Leschetizky method. During the summer months, Madame Lewing reports that she spent some delightful days at Spring Lake, N. J. and Mount Pocono, Pa.

Henri Scott to Sing Under Dippel.

As announced in THE MUSICAL COURIER some weeks ago, Henri Scott, the Philadelphia basso, will make his first appearance with the Philadelphia-Chicago Grand Opera Company in Philadelphia on November 10 as Hunding in "Die Walküre." Olive Fremstad and Charles Dalmores will be in the cast, the French tenor singing in German the role of Siegmund.

Goodson Recital, March 18.

Katharine Goodson, the English pianist, who, coming to this country in January for another tour with orchestra, will, as previously announced, give a number of recitals. The date of Miss Goodson's Boston recital is fixed for March 18, 1912.

Schenck Announcement.

Elliott Schenck wishes to announce that after November 1 he will accept a few pupils in repertory, musical theory, opera, oratorio, songs, harmony, counterpoint, form and orchestration. His address until November 1 will be Kerhonkson, N. Y.

DE PACHMANN'S WELCOME RETURN.

Vladimir de Pachmann made his New York reappearance last Friday afternoon, October 20, before a vast audience which filled Carnegie Hall completely and left very little doubt of its delight at the return of one of its leading piano favorites. The master was heard in the following program:

Rondo Capriccioso, op. 14..... F. Mendelssohn-Bartholdy
Renaissance Pastorale, G major..... (1653-1757) Arcangelo Corelli
(Arr. by Godowsky)

Etude de Concert, No. 7, D major..... A. Henselt
C'est la jeunesse qui des ailes dorees.

Concerto Allegro, A major..... (1683-1757) Domenico Scarlatti
(Arr. by Godowsky)

Nocturne, op. 15, No. 1, F major..... Chopin

Prelude, op. 28, No. 24, D minor..... Chopin

Mazurka, A minor..... Chopin

Etude, op. 10, No. 1, C major..... Chopin

Etude, op. 10, No. 12, C minor..... Chopin

Third Ballade, op. 47, A flat major..... Chopin

Etude (on false note), C major..... A. Rubinstein

Ende vom Lied, op. 12, No. 8, F major..... Schumann

Tarantella, Venezia e Napoli, G minor..... Liszt

It were futile at this late day to try to set down the De Pachmann style of pianism in cold type. Even so great a prose stylist as Arthur Symons, and also other verbal artists, have failed in their written expressions to do adequate justice to the unique De Pachmann method of handling the piano and extracting from it sounds and tonal symbols which other players do not seem to be able to achieve. The mysteries of temperament, individuality, magnetism, personality, and suggestive influence never were better illustrated than they are in the indefinable art of this piano wizard. His peculiar gifts at first seemed to destined him in his earlier years of public appearances essentially for the reproduction of the music of Chopin, but it was soon realized by the public and the critics that De Pachmann's art had wider possibilities than that of the specialist, and he demonstrated his versatility and larger artistic endowment by developing for a time into a bravura virtuoso, who thundered on his instrument with the best of the piano Titans, made it sparkle, and glitter, and exult, and rhapsodize in the compositions of Liszt, Rubinstein and the other brilliant composers, who in their compositions often used the keyboard for purposes of outward display rather than for spiritual exposition.

As De Pachmann matured, his tastes became more serious, and a glance at his programs, as he went on, shows that he played all of the piano masterpieces in the larger forms, including the best known works of Bach, Beethoven, Mozart, Schumann, Schubert, Mendelssohn and Weber. However, the public has come to regard De Pachmann preferably as an inimitable master in those compositions requiring less of dynamic force and extraneous brilliancy and more of delicacy and charm of touch and poetical and emotional interpretation. Gradually De Pachmann found himself asked by managers and audiences to make up his concert lists of such works, and at the present time he is devoting himself almost exclusively to compositions of that nature. His program of last Friday cannot be denied decided originality, and from the manner of its performance and the manner of its reception by the listeners, it is necessary to acknowledge its complete success from every artistic standpoint.

The De Pachmann lippidity of tone, his fleetness of finger, his resourcefulness in the department of tonal, rhythmic, and interpretative nuances, are in evidence today as they were ever, and perhaps over all now rest a certain spiritual calm and complete mental mastery resulting from his intimate acquaintance with the whole piano literature and his deep understanding of every musical possibility on the keyboard, based on practical demonstration and thoughtful communion with the instrument which he loves. De Pachmann's is thoroughly satisfying piano playing of a kind which is not heard any too often in these days, when the chief endeavor of the average pianist seems to be to pound and expound on the keyboard at the same time, and to make it speak in a voice which is far better suited to the orchestra and for which the instrument of keys and strings was never intended by its inventor or the composers who wrote for it.

If any detached numbers of De Pachmann's program are to be singled out for special mention and praise, possibly the opening and the concluding pieces should be the selection, for they represented a complete divergence of style in interpretation and technical performance, and indicated more clearly than anything else which De Pachmann did during the afternoon how thoroughly he understands the stylistic, historical and musical aspects of the piano. His Chopin group could hardly have been improved upon, and showed him at his best in a branch of piano playing that audiences have come to regard as peculiarly his own. The C minor etude and the D minor prelude must long remain as imperishable memories in the

minds of those who heard them played last Friday by De Pachmann. The A flat ballade served as a revelation, inasmuch as the player returned for a few moments to his long abandoned field of piano heroics, and rendered the ardent measures of the composition with the utmost vehemence, boldness, and urgency. The marvelously schemed Godowsky arrangements of the Italian classics were lovely in spirit and beautiful in musical content as set forth by De Pachmann.

The etude of Rubinstein and the "Ende vom Lied" by Schumann suited some tastes less than the other numbers on the program, but there was no question about the reception of the Liszt tarantella. It led to tremendous enthusiasm, and the clamorings of the audience refused to be stilled until De Pachmann had come forth repeatedly, bowed his acknowledgments, and finally added encores galore to the program.

Among some of the extra numbers he played during the afternoon were the Raff "Fileuse" in the Henselt arrangement, the Chopin B minor impromptu, the same composer's study on black keys, and the Chopin-Godowsky arrangement of the "Revolutionary" etude. This was a version for the left hand alone, and was done with tremendous effect by the player. It is a supernally clever compilation of technical difficulties, which, however, never overshadow the theme or purpose of the composer.

Lovers of piano music are unanimous in their demand for further early De Pachmann appearances in this city, and no doubt the pianist will grant the numerous requests.

Jomelli's New York Recital January 23.

Jeanne Jomelli, now singing in Paris, will give her annual New York recital at Carnegie Hall, Tuesday after-



JEANNE JOMELLI.

noon, January 23. The prima donna has promised her American admirers a program that will be both attractive and instructive, including, as usual, a number of novelties.

An Open Letter to Mr. Runciman.

New York, October 27, 1911

SIR—In your article on American composers you say, "It is not surprising that the American impresarios do not propose giving us any American operas," and mention some scores you have seen as being equal to Puccini and better than the "rubbish of Mascagni." Why should these operas, or any others, be given? Mr. Savage (in an address reported by the press) declares American operas to be a poor business venture, unless they have been produced in Germany. Mr. Hammerstein, whom I approached regarding my opera "Cleopatra," replied: "I can hear no opera that has not been given on the other side." However, we now have an English opinion. Some years ago we had one from France. Vincent d'Indy (who visited America), likewise imagined that the best

American composers were awaiting his judgment. D'Indy is the composer who in "Fervaart" (aside from an Irish air) presents the best musical photo of Wagner. Neither of you mention any works published and easily obtained.

There is MacDowell's virile "Indian Suite," (Breitkopf & Haertel), which has often been heard. There is Edgar S. Kelley's fine string quartet (Eulenburg), which was performed throughout Germany. There is Henry Schoenfeld's violin sonata (Simrock) which sounds a real national note. There are many others, but you would only mention what happens to come your way.

Further, you say, "I can tell by a glance at an American composition whether its author, or its author's teacher, was trained in Paris or in Germany." Though I was once a devoted pupil of the great Dvorák, I doubt if any of his pupils (save the Bohemians) could have imitated him. As a German-American I followed Wagner and Brahms—the others followed Schumann and Grieg. Nor did Dvorák notice the negro music until I as one of the earliest pupils, brought the sketches of my "Plantation Dances," which echoed the Western environment of my childhood. The first bars that I tentatively presented perplexed Dvorák, as he exclaimed: "I don't know what to say about this music—the Bohemian blood runs too fast through my veins." Later he became enthusiastic and his very talented pupil Harvey W. Loomis had to play all the old "coon" songs he remembered. However when Dvorák met with opposition, he set to work on his symphony "to show what can be done with folksongs." This work bore no relation to mine, as it was mainly inspired by Indian rhythms. But it is said that my dances (like the Foster melodies) influenced the master's "Humoresken" and the quartet (op. 96).

Further, you claim to find nothing American and nothing individual in American compositions—being imitations of the composer's teacher and good in their way—you note their ineffectiveness when "one has listened longer than ten minutes."

It happened in 1907 that a Berlin audience endured my symphony for full thirty minutes without running away. As I conducted it, the applause might have been meant for the conductor—I don't know. However, three German critics named my work "The New World"—one of them even spoke of "Kecke Amerikaner"; other critics noted the influence of Brahms (not a teacher). All this does not prove that my work has permanent value. Works that have bored many people are often the most valuable. How many good musicians have not been bored by Wagner and Brahms until they became receptive or perhaps converted?

Finally, you say, "However poor stuff the music of Leoncavallo and Mascagni may be, it is at any rate their own." Must we infer from this that MacDowell's music is not his own? Or, is the Italian distilling apparatus a superior one? In your seeking for individuality are you not a slave of habit? The successful composer has the opportunity to fling his stock phrases (mostly borrowed) at us, making us forget his less successful predecessor. All those who have seen the score of the unfortunate "Gioconda" know that its composer (with a poor libretto) was destined to be a mere stepping stone for his successors. It is simply amazing to state that a composer's music is "poor stuff" and also declare it as "his own." "Poor stuff," and "rubbish" are always common and cheap. What benefit has art by "rubbish" being some person's "own rubbish"? If great creators have been great imitators, it might be just as well that every composer would write "some one else's music."

MAURICE ARNOLD.

Florence Hinkle Praised.

Florence Hinkle, the New York soprano, recently appeared with several leading musical organizations, and was the recipient of much favorable press comment, a few excerpts following forthwith:

Florence Hinkle is the possessor of an excellent voice, an admirable stage presence, and altogether made a splendid impression. Her voice is well concentrated, even throughout her range, and she sang with authority and conviction.

She also was fortunate in choosing music that was not hackneyed—music new and delightful. May we be privileged to hear her again in Fall River.—Fall River, Mass., Evening Herald.

In light poise and purity of voice Miss Hinkle was well adapted to the music of the soprano solo. Her breath support was adequate for the long and sustained phrases; her singing of the part was of a beauty and fitness rarely heard.—Boston Globe, September 29, 1911.

Florence Hinkle surprised even those who are familiar with her work, as, for example, at the festival last year.

Her clear, high soprano voice in which there are exquisite high tones was exactly what was needed for the part.—Springfield, Mass., Republican.

Allegro—Do you think that Wagner early in his youth was under the influence of Meyerbeer?

Presto—I didn't know he drank the stuff.

ANOTHER HUGE ASSEMBLAGE GREETS KUBELIK.

Another huge assemblage of New Yorkers turned out Sunday evening to hear Kubelik at his second concert in the Hippodrome. The violinist again had the assistance of Naham Franko and his orchestra, considerably enlarged for the occasion. There were some changes in the program from the list distributed to the audience and the numbers were announced by Mr. Franko from the stage at the request of the management. The music of the evening was presented in the following order:

Choral and fugue, G minor.....	Bach
Orchestra.	
Concerto in C minor (first performance).....	J. B. Foerster
Kubelik and Orchestra.	
Les Preludes	Liszt
Orchestra.	
Concerto in D major.....	Paganini
Kubelik and Orchestra.	
Introduction and Rondo Capriccioso.....	Saint-Saëns
Kubelik and Orchestra.	
Zigeunerweisen	Sarasate
Kubelik and Orchestra.	

J. B. Foerster, composer of the novelty of the evening, is said to be a countryman of the great violinist. The many musicians in the house appeared to be keenly interested in the new composition and it did not take long to demonstrate that it was an extremely long and difficult work. The second movement afforded the virtuoso his best opportunities to reveal the beauties of his art, but throughout, the performer's skill did much to amaze and thrill. Like most compositions heard for the first time, the judgment of the listeners would more or less conflict

if published in parallel columns. At the close of the Foerster concerto, the violinist was recalled several times and for his first encore he played the Bach prelude for violin alone. There were times during the playing of this that the stillness in the house was startling; the pure tones carried to the last row in the upper gallery. Another ovation followed after the prelude.

It being the hundredth anniversary of the birth of Franz Liszt, the symphonic poem "Les Preludes" was played in commemoration of the event, which is being more or less observed throughout Europe and America at this time. Mr. Franko conducted with spirit, his men responding sympathetically to his beat.

During the remainder of the concert, Kubelik held his vast audience under the spell of his magical playing. The Paganini concerto, the Saint-Saëns Introduction and Rondo Capriccioso and Sarasate's "Gypsy Melodies" are works so well known that nothing new can be said of them, but Kubelik's performances had many moments when the hearers were moved to frenzy by the marvelous facility of the violinist. When the music scheduled for the evening had been performed, cheers rent the building and the violinist finally returned to the stage with his accompanist, Ludwig Schwab, to play a number of shorter pieces in order to satisfy the clamorous crowds in all sections of the mammoth auditorium.

Kubelik is on his way West; he plays in Chicago Sunday evening, October 29. The violinist comes back to give more New York concerts in February.

Publications and Reviews.

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Macmillan & Co., New York and London.

FAMILY LETTERS OF RICHARD WAGNER.

This volume of letters could never make the author famous. The interest these letters have lies wholly in the fact that Richard Wagner, the composer of much magnificent music, wrote them. Those who are envious to see how Wagner talked to his relations when he left the theater the rhetorical flourishes of his dramas may derive some pleasure from this book. Those who have linked the name of Wagner with Melpomene and Thalia can hardly relish the spectacle of their hero writing small talk and ordinary gossip such as any one could scribble. There may be some criticisms of value in the letters, here and there, but the grain is so hidden in the copious chaff that it is hardly worth the gleaner's time to winnow it. We are considering the book at present purely from the point of view of musical merit. As a revelation of the character of Wagner no doubt these letters have their value. But volumes such as these recall Byron's lines:

All these are, certes, entertaining facts,
Like Shakespeare's stealing deer, Lord Bacon's bribes;
Like Titus' youth, and Caesar's earliest acts;
Like Burns (whom Doctor Currie well describes);
Like Cromwell's pranks;—but although truth exacts
These amiable descriptions from the scribes,
As most essential to their hero's story,
They do not much contribute to his glory.

Henry Holt & Co., New York.

THE WIND BAND AND ITS INSTRUMENTS. BY ARTHUR CLAPPE.

The author of this interesting book is an Englishman by birth and education who has lived for many years in the United States and has held the post of teacher of music at the West Point Military Academy. It is evident that he not only thoroughly understands his subject, but is able to express himself in language that has literary merit.

We cannot understand, however, why the author has given the name of Huxley and omitted that of Tyndall

when he mentioned some of the scientists who have written about acoustics. And we also think he was straining the point in insinuating that, because the word "noise" was formerly used to indicate a band of musicians, the word implied that the instruments were crude and their tone unpleasant.

Noise was formerly another word for sound. In King James' authorized version of the English Bible, published in 1611, we find in Psalm 81:

Sing aloud . . . make a joyful noise. . . . Take a psalm, and bring hither the timbrel, the pleasant harp with the psaltery. Blow up the trumpet in the new moon.

Milton in his Christmas Hymn says:

Divinely-warbled voice
Answering the stringed noise.

From these two quotations we clearly see that the word noise did not always mean an unpleasant din.

We note also that Arthur A. Clappé always calls a clarinet a clarionet, as is the custom among English musicians in general, with few exceptions. Now, a clarionet is a small clarion, and a clarion in no way resembles a clarinet. We have no other fault to find with this important work. On the other hand we strongly recommend it to our readers. It is to all intents and purposes a treatise on the orchestra with stringed instruments omitted.

The history of each instrument is given in brief, more space being given to the more important tonal characteristics and technic.

The author goes somewhat deeply into the fundamental causes of varieties of tone, and explains concisely why the tone of one instrument differs from another.

All the instruments of the wind band are explained in so far as fingering and divisions of registers are concerned. Their defects are also pointed out. The book is worthy of the attention of all who play wind instruments, or who write for them. Of course the book does not exhaust the subject. Nor does it go so extensively into the details of the subject as does Gevaert in his great work on the orchestra, even although Arthur A. Clappé has omitted all stringed instruments from his book. This work is limited to a review of each individual instrument. Nothing is said concerning the combination of instruments in a composition. This work will not teach a student how to write a work for a wind band. On the other hand we think that even an experienced arranger for bands can gain some useful information concerning the instruments he has been combining so many years. In our opinion, therefore, it fulfills its mission in that it is what the author intended it to be.

G. Schirmer, New York.

FAIRY PICTURES SEVEN COMPOSITIONS FOR THE PIANO. BY ERICH WOLFGANG KORNGOLD. OP. 3.

If the old rule that "the higher the growth the slower the development" still holds good we may well ask, What is to become of this boy of thirteen who is writing this extremely modern music? If he is thus far developed at thirteen, what will he accomplish when he is sixty-five, the age at which Handel wrote his "Messiah" and Wag-

ner his "Parsifal"? If he has already reached his development then we must be sorry for him. It is difficult to avoid the extremes of criticism which would either hail him as a heavenborn genius or sneer at his immature dissonances. Yet, when we have expressed the usual surprise at the composer's youth and turned to a serious study of the works we find ourselves face to face with compositions which appear to possess all the essentials of well written and modern music, but which give us no musical satisfaction to hear. They are certainly not commonplace, vulgar, or trivial, but serious and original works. That is all we can say concerning them. Those to whom this music appeals will like it, but those to whom this music is meaningless are not justified in calling it bad. Bill Nye would have said that this music is "better than it sounds." We think the works of Korngold too good to be dismissed with a jest and prefer to think with Pope that all discord is "harmony not understood." The titles of these seven pieces are: "The Enchanted Princess," "The Real Princess," "Rubezahl," "The Frownies," "The Fairy King's Ball," "The Brave Little Tailor" and "The Fairy Tale Recites an Epilogue."

Rains' Powerful Voice Rescued Man.

One evening while returning from Ceylon a few years ago, Léon Rains suddenly saw a man fall overboard. As he was talking to the captain at the time, the latter's attention was quickly drawn to the fact, the ship stopped, and a boat sent out to save the man if possible.

Fortunately for the man, he could swim, but the darkness and a high sea prevented him from seeing the small boat as well as preventing the boat's occupants from seeing him, and despite the captain's shouting instructions through a megaphone, it seemed as though the man would be lost. Rains, realizing that they could not hear the instructions, repeated them. His powerful voice, with its excellent carrying qualities, was at once heard, and a few moments later rescued and rescuers were aboard ship and the homeward journey continued.

Janpolski's Extensive Tour.

Albert Janpolski's managers announce that this will be the biggest season for the popular Russian baritone. Mr. Janpolski will fill many engagements in the East and Middle West during the early part of the season, and a tour in January and February will take him to Washington, British Columbia and California. He will return via the South. This will be by far the most extensive tour he has yet undertaken. Further inquiries for dates should be mailed to Haensel & Jones, New York, who will announce shortly the exact date of Mr. Janpolski's New York recital.

Baklanoff and Lipkowska in Vienna.

(By Cable.)

VIENNA, October 20, 1911.

To The Musical Courier:

En route to Buda Pest to attend the Liszt Festival for THE MUSICAL COURIER, I heard Baklanoff as Rigoletto and Lipkowska as Gilda in their debut last evening at the Vienna Imperial Opera. Both made a splendid impression and scored a decided success. Lipkowska's performance was delightful and Baklanoff's very impressive. Both aroused tremendous enthusiasm.

ABELL

Laura E. Morrill's New Pupils.

Laura E. Morrill reports that she has a number of new pupils, among them Lillian Palmer from California, with a very promising voice. Florence Chapman, another newcomer from Lincoln, Neb., is also among the talented pupils with excellent vocal ability to match. Mrs. Morrill has received applications from Ohio, North Carolina, South Carolina, Virginia, Nebraska, California, and from far away Australia. The season of this successful teacher has begun most auspiciously.

Pennsylvania College Concert.

Elise Graziani, mezzo soprano, and Jean Fisher, pianist, united in a recital Friday evening, October 20, at the Pennsylvania College for Women, on Woodland road, Pittsburgh. Madame Graziani sang arias and songs by Handel, Hasse, Richard Strauss, Brahms, Hugo Wolf, Max Reger, and MacDowell. Miss Fisher played numbers by Scarlatti, Mozart, Graun, Beethoven, Reger and Chopin.

LONDON

HAREWOOD HOUSE, Hanover Square, W.
London, England, October 11, 1911.

In appointing Raymond Rosé musical director of his London Opera House, Oscar Hammerstein has demonstrated his capacity and acumen of judgment in invariably selecting the right person for the right place. In every way is Raymond Rosé qualified to preside over the musical destiny of the London Opera House. He needs little introduction to English audiences. For years he has been associated with London's musical life, though still a young man in his thirties. Several seasons he officiated as musical director at His Majesty's Theater for Sir Herbert Tree, for whom he composed some excellent incidental music for various Shakespearean plays, notably that for "Macbeth," which is frequently programmed as an independent number. The past season Mr. Rosé gave evidence of his ability in a form more ambitious, when he brought forward his new opera, "Joan of Arc," at Queen's Hall, in concert form, May 24, conducting in person. Both

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libretto and music are by the young composer, the former tracing the story of Joan of Arc from her farewell to her home in Domremy to her martyrdom; and the latter, the music, though frankly melodious, is never commonplace. Supported by an orchestration that combines all the gorgeous coloring of a professed adherent of the Wagner school of orchestration, as Mr. Rosé stated himself to be, in material sent to the press at the time of the "Joan of Arc" production, this allegiance, however, to Wagnerian ideals has been tempered by an infusion of the composer's own personality, and a welding to the impressive Wagner formula of his own innate sense of taste and refinement,



LATEST PHOTO OF RAYMOND ROSE,

Musical Director of Oscar Hammerstein's London Opera House. Copyright by S. Leo, Connaught Studio, Connaught House, Marble Arch, W., official photograph to the London Opera House, and by whose permission THE MUSICAL COURIER reproduces above portrait.

thereby forming an ensemble of peculiar interest and compelling charm. Mr. Rosé has not adopted the modern French impressionistic school of musical thought, rather is he more akin to the realists. It is not the expression of meditation one finds in his music, but that of the active, emotionalized temperament. Its innate dramatic character is its great strength. There can be no question that to be appreciated in its full meaning the "Joan of Arc" opera

must be heard staged in the full trappings of its theatrical dress, for it is genetically operatic music, and though as in the case with Wagner, excerpts in concert versions may be and often are enjoyable as such, they are robbed in the very nature of their detachment of all beauty of organic unity and of the full significance of musical symbolism. That Mr. Rosé's work was intensely dramatic and fitted for the theater was noted by the unanimous opinion of the press on the occasion of its hearing in concert form. At present at work on another opera which is nearing completion, the libretto of which is built around the story of "Antony and Cleopatra," Mr. Rosé will shortly make arrangements for its hearing. A symphonic poem for orchestra based on excerpts from this opera was given at Queen's Hall, September 21, by the Queen's Hall Orchestra under Sir Henry J. Wood and called forth much enthusiasm and encomiums of praise from the press. Of the same genre of musical thought as the "Joan of Arc" music, the composer has imparted something more of a hyper-sensual charm of orchestration, through which one may clearly trace the composer's musical genealogy. Both compositions place Mr. Rosé in the foremost rank of the younger composers, not to mention a number of very lovely songs that are frequently sung on the Continent, as well as in London concerts. The son of Marie Rosé, the noted singer, Mr. Rosé has had every opportunity of training and education to prepare him for his chosen profession, and that in his position as musical director of the London Opera House he will prove a man of unerring taste and ability in all things pertaining both to stage and musical art, Mr. Hammerstein recognizes as well as do all those who personally know Mr. Rosé.

The Society of Women Musicians will hold its first meeting of the season October 17, at the Woman's Institute, 92 Victoria street, S. W., when the honorary officers will speak on the aims, objects and progress of the society, and the president, Liza Lehmann, will give an address entitled "A Plea for the Human Voice."

A perennial favorite with English audiences is Bachaus, the pianist, who, at his twenty-fifth London recital, October 7, given at Queen's Hall, played the following program:

Chromatic Fantasia and Fugue.....	J. S. Bach
Sonata, E flat, op. 81a.....	Beethoven
Intermezzo in E flat, op. 117, No. 1.....	Brahms
Romance in F major, op. 118, No. 6.....	Brahms
Intermezzo in C major, op. 119, No. 3.....	Brahms
Variations on a theme by Handel, op. 26.....	Robert Volkmann
Polonaise in F sharp minor, op. 44.....	Chopin
Waltz in G flat, op. 70, No. 1.....	Chopin
Nocturne in F sharp, op. 15, No. 2.....	Chopin
Ballade in F minor, op. 52.....	Chopin
Prelude in A flat, op. 28, No. 17.....	Chopin
Liebestraum.....	Liszt
La Campanella.....	Liszt

As an interpreter of Bach and Brahms Mr. Bachaus is, par excellence, the classic interpreter. The clarity of his touch, the quiet dignity of his mood and manner of portraying musical thought is always in harmony with stately austerity and poetic calm always dominating the compositions of these two masters. In his readings of Beethoven, as well as of Chopin, Mr. Bachaus is individual; there is no slavish adherence to tradition, but a freedom, a frank, candid, ingenuous spirit permeating his work that leaves little to be desired along traditional lines of musical analyses. One might say he has won his way to fame with the Liszt "La Campanella" alone. He is invariably requested to play this composition, and one easily understands the great charm it exerts on his audiences, once one hears it played by him, with an impeccable technic and exquisite polish of tone and phrase. A list of the compositions Bachaus has played at his London concerts was printed in the program book of his concert of October 7, and from this list the public was invited to select the compositions to form his program of November 2. A form was enclosed and the request to fill in the blank spaces for twelve numbers extended to those interested. It will be interesting to see what the public will do in the way of piano program making for Mr. Bachaus' twenty-sixth recital.

J. Campbell McInnes will give a song recital at Aeolian Hall, October 31.

Theodore Stier has been engaged for Pavlova's tour in the Provinces.

The Promenade Concerts by the Queen's Hall Orchestra, under Sir Henry J. Wood, enter upon the last week of the season on October 16. Some good work has been accomplished by the orchestra during this season of Promenade Concerts, many excellent programs have been given, much attention has been paid English works and English soloists, and some new works by composers of various nationalities were brought to a hearing. The concerts have been well attended, and both Robert New-

man, manager of the Promenade Concerts, and Sir Henry J. Wood, conductor, are to be congratulated on the success of this season of ten weeks, the seventeenth season in the annual series.

John Powell, the American pianist, will be the soloist with the Queen's Hall Orchestra on October 19, playing the Liszt concerto, No. 2, in A major.

Robert Maitland, baritone, has just begun a seventeen weeks' tour of the Provinces with Adele Verne, pianist.

The first concert in the Queen's Hall Orchestra's annual series of symphony concerts, Sir Henry J. Wood, conductor, will be given October 21, when the program will be practically a Strauss program, the numbers to be played being "Thus Spake Zarathustra," the closing scene from "Salome," and the "Dance of the Seven Veils." The soloist will be Aino Ackté, who will sing the closing scene from "Salome," besides Sibelius' "Autumn Night" for voice and orchestra. The opening orchestral number will be Berlioz's "Queen Mab" scherzo.

A pianist of much charm and individuality is Marguerite Melville, who appeared as soloist with the Queen's

in the theater rose and applauded the dancer, and all threw their handkerchiefs in the air. It was a scene unparalleled in the history of the St. Petersburg Opera. At the end of the performance the stage was literally covered with flowers, including one wreath of orchids over seven feet in diameter. Every member of the royal family present in St. Petersburg was at the theater.

EVELYN KAESMANN.

DETROIT MUSICAL NEWS.

DETROIT, Mich., October 15, 1911.

Among the arrivals of the past week were Elsa Ruegger, the cellist, and Edmond Lichtenstein, first violin of the Detroit String Quartet; also Edwin Hughes, pianist, who has been visiting his old master Leschetizky during the summer. Messrs. Pierrot and Matheys, second violin and viola players of the Detroit Quartet, arrived the week previous.

The concert season was opened auspiciously Wednesday, October 11, with a piano recital by Vladimir de Pachmann. An all Chopin program served to attract a large audience. His splendid performance as well as the imitable De Pachmann mannerisms sent the audience away in a happy frame of mind.

David Bispham, the popular baritone, will give a recital in the auditorium of the Century Club, tomorrow evening. This recital will serve formally to open the new auditorium in this building.

Gertrude Rennyson will inaugurate the season of Sunday concerts at the Garrick this afternoon.

The first meeting of the Fine Arts Society is scheduled for early November, when a pretentious program will be given under the direction of Mrs. Chas. F. Hammond.

A reception in honor of David Bispham and Alfred Calzin was given at the home of Mr. and Mrs. Jas. E. Devoe this afternoon. A number of prominent local musicians were present.

Frederick K. Stearns, founder of the Detroit Orchestral Association and one of Detroit's most liberal patrons of all things pertaining to art and culture, soon will return from a trip around the world. Mr. Stearns has been absent for nearly two years and his return will be most welcome.

A busy and a profitable season is evidently in store for the members of the Tuesday Musicals, judging from the efforts being put forth by Mrs. S. Olin Johnson, president, and Mrs. Edwin S. Sherrill, chairman of the Program Committee. Mrs. Sherrill has arranged for the regular series of ten morning concerts in a general way, the programs to be devoted to works of the various composers and several programs of various nationalities. A special program is being prepared, full announcement of which will be made shortly.

J. E. D.

MUSIC IN TORONTO.

TORONTO, Canada, October 20, 1911.

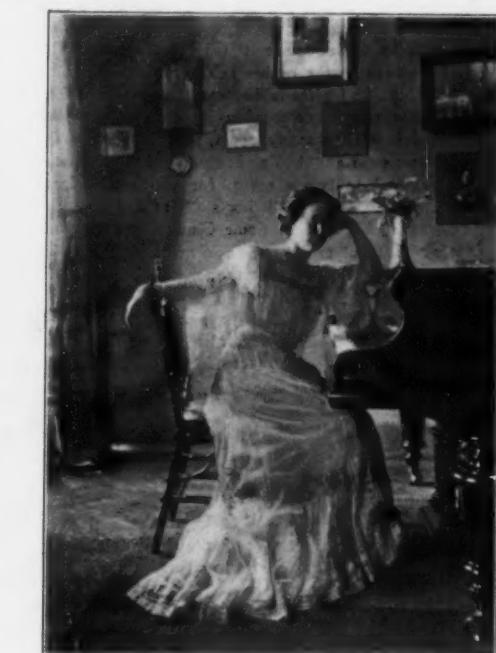
Another brilliant success was added last night to the record of the Toronto Symphony Orchestra in Massey Hall, when Mozart's lovely symphony in E flat was given in exquisite style, and Kathleen Parlow, the young Calgary violin virtuoso, fresh from a European holiday, repeated the conquest she made last year. She played Max Bruch's concerto for violin and orchestra in G minor, and a suite of three selections, including a Chopin nocturne, Debussy's "Menuette," Sarasate's "Habanera," and two successive encore numbers after the "Habanera," Schubert's "Ave Maria" and Auer's arrangement of Drigo's valse, "Bluette."

The throbbing silver sweetness of Miss Parlow's first prolonged note revealed all the old magic of the most heavenly art. A point is made of her youth, but there is no immaturity in the golden tones she draws from the G string, and there is virility as well as consummate art. She combines delicate tenderness with a delicious reserve in the Chopin number, and her encores were well won. Miss Parlow had nine recalls altogether. The audience was very large and fashionable, and most appreciative.

A. E. S. S.

Johnston Booking Tour for Moreno.

Paul Moreno, the Spanish tenor, who is assisting Mary Garden on her concert tour, has been well received by the public and praised by the critics. Mr. Moreno's voice, of lyric quality, has been well trained, and he sings with much feeling and intelligence. R. E. Johnston is booking a tour for the singer to begin later in the season.



MARGUERITE MELVILLE.

Hall Orchestra, October 10, playing the Saint-Saëns G minor concerto, George Henschel conducting. Producing a tone of surpassing beauty of timbre in cantabile work, and in passage playing that of a character clear, crisp and sparkling (utilized by her in the allegro scherzando movement, thereby imparting just that delicate shade of feathery lightness requisite to its special character), this young artist possesses in no uncertain degree the artistic sense and musical feeling that enables her to produce the multi-colored piano tone. Every phrase is a perfect example of dynamic tone production backed by musical thought. The whole concerto was most intelligently conceived. In the first movement (the andante), which calls for a sense of balance between solo piano and orchestra, all too often missed by soloists, Miss Melville proved her imaginative capacity in the most convincing manner. A poetic vein of thought was recognizable in all she did, and in the finale (presto) her virtuosity was brilliantly revealed, and at its close the audience enthusiastically applauded. Miss Melville will give an orchestral concert at Queen's Hall, November 1, with the Queen's Hall Orchestra, Sir Henry J. Wood conducting, when she will play three concertos—the Beethoven in E flat, the Schumann, and concerto in E minor by Henryk Melcer, a contemporary Polish composer.

The second chamber music concert given by Kreisler, Casals and Bauer was much better attended than the first one. The artists were in fine form and their program, consisting of the Brahms C minor trio, Schubert B flat, and Mendelssohn D minor, was presented with great finesse.

News has just reached London of the first appearance of Anna Pavlova at the Imperial Opera, St. Petersburg, after an absence from St. Petersburg of nearly two years. Although usually in September the houses are half empty, so great was the enthusiasm that every seat was sold out and standing room was at a premium. After the first act of the ballet so excited was the public that every one

Fely Dereyne's Pleasant Summer.

With the close of her successful season at the Boston Opera House, Fely Dereyne, now prima donna soprano of the Montreal Opera Company, returned to Marseilles, France, her home city, and spent some time in visiting friends at a nearby castle named "Le Chateau du Roi Reine." While in that lovely spot Miss Dereyne never tired of the long walks which brought her face to face with nature in its most alluring garb. Later the young singer bought a beautiful home in the suburbs of Marseilles, in which she can now indulge her love for flowers and nature to her heart's content, since the most valued asset of this home is a lovely old fashioned English garden by which it is entirely hedged and surrounded. The remainder of the summer was happily spent in the outdoor sports of driving, horseback riding and bathing in addition to entertaining numerous friends.

With it all, however, Miss Dereyne took care to reserve a portion of each day for serious study and active preparation of the prima donna roles in "Louise," "Madame Butterfly," "Mignon," the "Manon" of Puccini and of Massenet, "Tosca" and Micaela in "Carmen," all of which she is to sing during the coming Montreal season, in addition to making her debut as Marguerite in Goethe's



FELY DEREYNE.

"Faust" on November 7, the first performance of that opera for the present season.

Osborne-Hannah Sings in Her Old Home.

Madame Osborne-Hannah, soprano of the Philadelphia-Chicago Grand Opera Company, was especially engaged to sing at the dedication of the new edifice of the First Methodist Church in Evanston, Ill. (Northwestern University Church), Sunday, October 15. The building cost \$225,000.

Previous to going abroad to enter the operatic field in 1904, Madame Hannah was the soprano for three years in the First Methodist Church. Old friends wishing to honor the prima donna brought her on from New York to sing at the morning service. She sang "Rejoice Greatly" from "The Messiah" at the offertory. The remainder of the musical program was given by the church quartet under the direction of Marion Green.

The position of soprano in this church, one of the best, if not the very best paying post in Chicago, is at present held by Lucile Stevenson. In the past fifteen years this position has been filled at different times by nearly every prominent soprano in Chicago, and it was indeed most gratifying to Madame Hannah to be selected from this number to sing at the dedication services.

Francis Rogers' New York Recital.

Francis Rogers will give his annual New York recital in Carnegie Lyceum on the afternoon of November 16. His program, which will consist of classics seldom sung and a number of novelties, will be announced in a few days. Mr. Rogers' engagements for the next four weeks include: October 24, Jamaica; October 25, Huntington; October 26, Garden City; October 27, Newark; November 1, Ogontz, Pa.; November 17, Newark; November 21, Summit; November 22, Farmington, Conn.

"Johnny, your hands are dirty."

"I know, ma, but this isn't the day for my piano lesson."

ALBERT SPALDING CONQUERS AGAIN.

In spite of equinoctial weather conditions last Saturday afternoon, October 21, an exceptionally large audience crowded Carnegie Hall to greet Albert Spalding's New York reappearance in this program:

Sonata in A.....	Handel
Rondo in G.....	Mozart
Sonata in A minor, op. 91, No. 1.....	Couperin-Kreisler
Chanson Louis XIII and Pavane.....	Couperin-Kreisler
Andantino Quietoso.....	César Franck
Hungarian Dance No. 15.....	Brahms-Joachim
Hungarian Dance No. 20.....	Brahms-Joachim
Hungarian Dance No. 21.....	Brahms-Joachim
Serenade Melancolique.....	Tschaikowski
Polonaise in A.....	Wieniawski

Spalding had not been heard in this city for over two years, although local music lovers were familiar with his career, as his successes abroad during that time were duly chronicled in THE MUSICAL COURIER and followed with great interest by everyone who has the cause of American art and artists at heart. His travels and his musical associations here and in Europe have not been without their great effect, for it was apparent after the Handel sonata that the young man's style has broadened immeasurably, his tone has grown more eloquent, and his technic has taken on an easy certainty which it lacked in some essentials formerly. A lofty spirit and a reverential interpretation were the chief characteristics of Spalding's Handel playing, and the true musicians in the audience looked upon the opening number as being possibly the most unalloyed musical treat of the entire program.

A delightful rondo by Mozart was most captivating in style and interpretation, and served as the best possible contrast for the Reger sonata which followed immediately after. This work has been played in Europe a great many times and been duly analyzed in these columns by THE MUSICAL COURIER correspondents in Berlin and Leipsic, so that no lengthy discussion of the composition, its composer, and his tendencies is necessary at this moment. The sonata is a tremendous accomplishment and makes an appeal particularly to those modern ears accustomed to the newer harmonies and the freer tonalities of the present day. While preserving some of the traditional classical

outlines and form, nevertheless Reger strikes out on a path entirely his own, and expresses his individuality in his music, unmindful of the effect on auricular nerves accustomed to more grateful musical pabulum. Spalding played the Reger novelty with tremendous breadth, deep musical insight, impressive sweep of bowing, and a technic which conquered all the supreme difficulties with certainty and finish.

In the group of smaller pieces, beginning with Couperin-Kreisler and ending with Brahms-Joachim, the artist held his hearers with the engaging charm of his delivery and the resourceful variety of his tone and interpretative manner. A well ordered climax marked the arrangement of the Brahms-Joachim dances, and the last one ended in a whirlwind of brilliancy and technical fireworks, which set the hearers to applauding and recalling the virtuoso again and again.

Very beautiful, indeed, was the tone of Spalding in the Tschaikowski number, and its many shades and delicate tints made an especially strong appeal. The polonaise which followed formed a fitting wind-up to the program, and it need hardly be said that Wieniawski is the kind of violin music which lies particularly well under the fingers of an eclectic and versatile player like Spalding. In him is the embodiment of the modern intellectual spirit, combined with the romantic tendencies that marked the earlier school of violin playing, and as he has individuality and an original scheme of his own in the sounding of the masters, he has developed into a ripe and mature artist who understands how to interest and move all varieties of hearers. It was an unalloyed pleasure to listen to so serious and, at the same time, so compelling a player, and the audience left very little doubt of its enthusiasm over the performances offered by Spalding. He will be heard frequently in New York this winter, and further opportunities will then be afforded to judge of his new repertory, which will include the chief concertos for his instrument.

Of the encores which Spalding was compelled to add, the "Zapateado" by Sarasate was a contribution which pleased the listeners most and was rendered with irresistible dash and bravura.

Do They Belong to the Ninety-Nine Per Cent.?

[Appended are some more names in the list of music teachers which THE MUSICAL COURIER has been publishing for several weeks past. Thousands of names are in this office, but it is impossible to print them all, owing to lack of space. The installment originally selected for this week alone would have occupied more than three pages, so we have simply selected the first few dozens which came to our hands. The original idea at the beginning was not to print the name of every music teacher in the United States, but merely to give several thousand representative ones, and to stimulate interest in the question as to who belongs to the ninety-nine per cent, spoken of so feelingly by One Per Cent. Director of Music Frank Damrosch. It would be the pleasure of THE MUSICAL COURIER to print the name of anyone here and there who feels that he should go into the list, but the present group of names will be the last to be published in toto.—EDITOR.]

Frederick Alexander, George W. Andrews, John B. Archer, Mrs. Carrie B. Adams, Frank Andrews, John Arser, Mrs. C. W. Adams, Clarence B. Ashenden.

Ludwig Bowvin, Joseph Beringer, Capt. H. Berger, H. W. B. Barnes, Samuel T. Battle, Miss Buchanan, W. J. Baltzell, Richard Biggs, W. Bingham, Dr. William Boeppler, E. Barginde, Mrs. W. L. Brownlee, A. M. Balne, Edgar A. Burpee, Eugene Buzzell, E. J. Borjes, John J. Bishop, N. J. Boisvert, J. Brassard, O. B. Bass, Monna Birdsall, Fred Burton, Fred Brasche, Arthur Burton.

C. C. Convers, Fred L. Cramps, E. D. Crandall, Mrs. Edward Cullahan, Mrs. Alfred R. Cullen, George W. Church, Mrs. S. F. Cravens, Mrs. Jessie Core, Mrs. E. P. Coffey, Walter F. Colby, Newton J. Covey, D. A. Clippinger, Jessie L. Clark, C. F. Crofton, E. Cutter, Nelson P. Coffin, Thos. H. Chilvers, Sallie Joe Carlton, Hazel Croft.

Arnold Dolmetsch, Frank Davison, Adolph Dahmen-Petersen, Katherine Dickinson, Clarence Dickinson, Charles W. Douglas, Carolina De Fabritius, William Dahlen, Prof. Lamont Davidson, J. H. Dammon, R. T. H. Dorn.

Mrs. Agnes H. Eberhardt, Gustav Ehrhorn, Prof. William Eckert, Will Erhart, H. S. Ensign.

Frank Fichtl, Mabel Flannigan, John W. Fearnley, Ida

B. Freeman, Mrs. Harry B. Field, W. Ethelbert Fisher, Jane Feodor-Camoin.

August Geiger, William Gussen, Mrs. D. K. Gunby, Frank Goodale, Lloyd Gilpin, George Gibler.

Henry Houseley, D. H. Hughes, Stella S. Harris, Karl Holer, E. Vernon Hale, Edward Hill, Bruno Hirzel, William Howland, Mrs. Charles Hagenow, Harry High, Frank Hubbard, Rudolph Heyne, William Harnack, August Hulten, C. L. Higgins, Albert Ham.

Chester E. Ide, Mr. Irwin.

Albert P. Johnson, Mrs. L. J. Jarrett, Mrs. Rose W. Jameson.

Fred Koch, F. A. Kern, Ernest Kaai, Herman Kornemann, Mrs. J. B. Kendall, Robert B. Keyes, E. K. Kilmark, G. E. Kramlich, George Kilian, Bessie Katzenbach.

Prof. P. C. Lodkin, S. Harrison Lovewell, Leo R. Lewis, George F. Lindner, Mrs. N. Levy, Robert Lloyd, J. Henry Lewis, Peter C. Lutkin, Dewitte D. Lash, A. F. Lundholm, S. E. Loy, Jennette Loudon.

Florence Morford, C. R. Mitchell, Jos. P. McKenna, Clinton R. Morse, John P. Marshall, Jael Mossberg, Jos. Memmesheimer, M. C. Mitchell, H. E. Malloy, David S. Melamet, Emil Mollenhauer, Mrs. G. Mason-Johnson, Mrs. Archie McCoy, Edward H. Mueller, Leon Meyerre, James G. McNary.

G. A. Neubert, Gertrude Normand-Smith, F. F. Newlin, Charles Niles, F. Nagel.

Henry V. Oppen, Patrick H. O'Donnell, Robert Oliver, J. B. Poulin, R. P. Paine, William J. Palmer, Avery C. Powell, Mrs. Henry Phillips, Edgar Priest, Marshall Pease, George L. Pierce, T. A. Pape, Eugene Plowe, Gustav Pfafflin, Thomas C. Polk, Lucy Peery, Bruno Pilon, F. W. Pickard, Anton Pedersen.

Johannes C. Raith, Geo. W. Rowling, R. Riegger, Martin Rehder, Mrs. C. B. Rohland, A. B. Roos, Herman C. Rakemann, Mrs. Hardee Senter Rowley, Frank L. Reed, Llewelyn L. Renwick, Carl Reskzch, Stella Riot, Harry Ryan, Martin Reed.

Prof. Carlisle M. Scott, E. Schaebele, Mrs. John Selman, Wallace A. Sabin, Hattie L. Sims, G. Max Smith, A. J. Staub, Mrs. Sweezy, E. Schneebeli, Mrs. Anna Snell, Robert Scoville, Homer V. Scholes, Mrs. B. B. Smyth, Edward Struble.

Mrs. B. R. Thistlewood, Florence Taussig, J. T. Teves, Mrs. E. E. Taliferro, Arthur W. Thayer, Lillian Thompson, Mrs. Henry Terstegge, O. F. Telgmann, Prof. Tenelle, F. H. Torrington.

F. J. Vierra, Prof. Vincent, Meade Vistol, Prof. O. Valline, Dr. A. S. Vogt

Jay Fred Waller, George B. Weston, Prof. William A. White, Otto Wenzel, N. H. Weaver, J. C. Wilcox, Wilberforce J. Whiteman, C. Wolfskeel, Hjalmar Wetterstrom, Prof. Winston, Edward H. Wass.

Frederick Zech, Mr. Zenier.

PHILADELPHIA MUSIC.

PHILADELPHIA, Pa., October 21, 1911.

The Philadelphia Orchestra gave its second pair of concerts October 20 and 21, with Alma Gluck as soloist. The program follows:

Overture, Sakuntala, op. 13.....Carl Goldmark
Symphony No. 1, in G minor.....Basile Kalinnikow
Aria, Il Re PastoreMozart
Alma Gluck.

Overture, The Bartered BrideF. drich Smetna

The symphony by Kalinnikow proved to be a most popular and interesting number, particularly the second movement, receiving the warmest commendation from the audience. The symphony is filled with a spontaneous flow of melody, reminding one of the beauty and freshness of Schubert. Judging from the cordial reception given the work by the audience it will become one of the most popular works in the orchestra's repertory. Madame Gluck, the soloist, had already become a welcome visitor to Philadelphia through her previous appearance with the orchestra, and was so warmly applauded for her rendition of Mozart's aria "Il Re Pastore" that she was obliged to respond to two encores, for which she chose an abbreviated version of Bishop's "Hark, Hark the Lark," with flute obligato. Madame Gluck is a rare combination of a beautiful artist and a charming personality which endears her at once to an audience.

Walter Cole, a young Philadelphia pianist, and at present a member of the Philadelphia Musical Academy faculty, will give a piano recital at Griffith Hall, Wednesday evening, October 25, under the management of Helen Pulaski Innes.

Zeckwer's Musical Academy and Coombe's Conservatory of Music both report promises of an unusually successful season.

Thaddeus Rich, concertmaster of the Philadelphia Orchestra, and Mrs. Rich, have returned from their summer vacation spent in Europe.

Herman Sandby, cellist of the Philadelphia Orchestra, spent the summer at his home in Denmark, returning just in time for the orchestra rehearsals.

Kate Chandler, president of the Pennsylvania College of Music, reports the largest registration of pupils in many years.

Helen Pulaski Innes will have three choral clubs under her direction this season, the Matinee Musical Choral, the Choral Club, and the Suburban Club, the latter organized by prominent women along the Nedia, West Chester line.

The Philadelphia Operatic Society has been rehearsing "Carmen" since September 1 and will produce it at the Academy of Music, October 25, under the direction of the veteran conductor Siegfried Behrens, who conducted the work here thirty-three years ago.

CALENDAR FOR THE WEEK.

Concert—The Kneisel Quartet, benefit of Settlement Music School, Witherspoon Hall, Monday evening, October 23, 8.15 o'clock.

Song Recital—Walter R. Gols, Griffith Hall, October 25, 8.15 o'clock.

Song Recital—John Braun, Witherspoon Hall, Thursday evening, October 26, 8.15 o'clock.

Philadelphia Orchestra concert, Academy of Music, Friday afternoon, October 27, 3 o'clock.

Philadelphia Orchestra concert, Academy of Music, Saturday evening, October 28, 8.15 o'clock.

JENNIE LAMSON.

Baernstein-Regnes Pupil Comes from Chicago.

Minna Spiesberger, coloratura soprano, has just returned to Chicago from her New York visit, to resume her teaching professional duties in Chicago. Miss Spiesberger is most emphatic when speaking of her studies with Baernstein-Regnes to whom she went daily for one hour during her sojourn in New York. She intends making regular visits to New York and at the advice of Baernstein-Regnes shortly to locate here permanently as her teacher is most enthusiastic over the unusually beautiful quality of her voice and the splendid musicianship which characterizes all of her work.

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SOUSA and HIS BAND ON ITS GREAT TOUR
 AROUND THE WORLD
 Sail from Auckland, New Zealand, Sept. 1st
 Play at Honolulu, Sept. 12th
 Arrive at Vancouver, Sept. 19th
 Then tour through this country from the Pacific Coast to New York

MAINE MUSIC FESTIVAL.

PORTLAND, Me., October 18, 1911.

Each added trip taken in the cause of musical journalism brings its own individual element of pleasant surprise. Thus the "emphatic" contact with a charming young lady in the early morning intimacy of the ladies' dressing room on the New York-Portland train brought about an acquaintance with one of Savage's clever young singers, who was accompanying her hustling young husband on a flying visit to the "old folks" in the vicinity of Portland. Keenly alive on all subjects musical her opinions regarding Puccini's "Girl," the copyright law and the American girl abroad would have made interesting reading, coming as they did from one who lives in and meets these conditions daily. However, Portland being reached at length and a cordial godspeed having been spoken on both sides, the next step was to become domiciled at the Lafayette Hotel and then seek out the Auditorium, the Mecca of artists and festival guests alike.

This being Maine's fifteenth annual festival, Mr. and Mrs. William Rogers Chapman had planned to make it an elaborate crystal celebration, since all anticipated that the new City Hall, now being erected, would be ready for festival occupancy on this anniversary. The disappointment was rather keen when it was discovered that this would be an impossibility. Still, that did not deter Mr. and Mrs. Chapman from carrying out the celebration in a most lavish fashion by the engaging of a number of the finest artists now before the public, by having the Auditorium stage artistically decorated with tri-colored flags and bunting and rows upon rows of varicolored electric lights, in the midst of which hung suspended an enormous lyre composed of the same light effects, and, in fact, doing all in their power to make this particular event one long to be remembered in all respects.

In response to these efforts, therefore, and to the magic names of Mary Garden, Alma Gluck and Lois Ewell, sopranos; Lilla Ormond and Mildred Potter, contraltos; Lambert Murphy, tenor; Royal Dadmun, bass, and an auxiliary quartet of local singers composed of Ethelynde Smith, soprano (a singer already known beyond local bounds); Margaret Abbott, contralto; Ernest J. Hill, tenor, and Howard R. Stevens, baritone, aided by members of the Boston Opera House Orchestra (and under the leadership of William R. Chapman), it was small wonder

is done under a local musician, but regular rehearsals are almost entirely out of the question owing to the difficulty of getting about during the severe weather which prevails in this section of the country during the winter. Yet, despite these drawbacks, so great is the desire of the people for their annual festival which the choral members attend



Photo copyrighted by Mishkin Studio, New York.
MARY GARDEN.

in a body, and so great also the individual local interest in this work, encouragingly fostered throughout the year by Mr. and Mrs. Chapman, that these choruses are able to render the most difficult works, after being welded together by a few rehearsals under Mr. Chapman during the festival week.

Again, too, people have laughed at the so called boastful pride of Maine denizens regarding the beautiful voices coming from their State. As a matter of fact, however, it is true that one hears but seldom the vibrancy, freshness and lovely shimmer in any body of voices, trained or untrained, that is heard in Maine.

While the most ambitious work of the festival came with the performance of Dubois' "The Seven Last Words of Christ," it was evident from the first bars of the "Hallelujah Chorus" (with which the festival always opens) that all members had made an extra effort to be present, since by actual count there were more than 200 extra voices in the roster of Portland singers. With this auspicious beginning and all attuned to the gala spirit of the occasion, the festival opened October 10 in Bangor and October 16 in Portland with the appended program in both cities, this review, however, following the Portland events only:

POPULAR PROGRAM.

Only appearance of Madame Alma Gluck, soprano.
Other soloists: Mildred Potter, contralto; Lambert Murphy, tenor; Royal Dadmun, bass.

PART FIRST.

Overture, Oberon Von Weber
Festival Orchestra.

Hallelujah Chorus, Messiah Handel
Festival Chorus.

Bel Raggio, Semiramide Rossini
Madame Gluck.

Chrysar Arthur Nevin
Edward Elgar

Violets Festival Chorus.

O Love, of Thy Might, Samson and Delilah Saint-Saëns
Mildred Potter.

Prelude and Carillon, Suite l'Arlesienne Bizet
Festival Orchestra.

Präludium Robert Kahn

Meinem Kinde Richard Strauss

Will o' the Wisp Charles Gilbert Spross

Alma Gluck.

Accompanied by Althea G. Jewell.

Thanks Be to God, Elijah Mendelssohn

Festival Chorus and Orchestra.

PART SECOND.

The Seven Last Words of Christ Dubois

Soprano, tenor and baritone solos.

Madame Gluck, Lambert Murphy and Royal Dadmun.

Introduction, All Ye People.

Soprano solo.

First word, Father, Forgive Them.

Baritone and tenor solos.

Second word, Today Shall Thou Be.

Duet, tenor and baritone.

Third word, Woman, Behold Thy Son.

Soprano, tenor and baritone solos, with Chorus.

Fourth word, My God, Why Hast Thou Forsaken Me?

Baritone solo.

Fifth word, I Thirst.

Tenor and baritone solos, with Chorus.

Sixth word, Father, Into Thy Hands I Command My Spirit.

Tenor solo, with Chorus.

Seventh word, It Is Finished.

Soprano, tenor and baritone solos, with Chorus.

Prayer, Thee We Adore, O Christ.

Chorus.

The spirited performance of the "Oberon" overture was only a forerunner of the brilliant mettle displayed by the orchestra, which acquitted itself splendidly throughout the varied and taxing performances of the different program. But it was the fine array of soloists which, as a matter of course, acted as a lodestone to draw the huge audiences that packed the Auditorium throughout the entire festival.

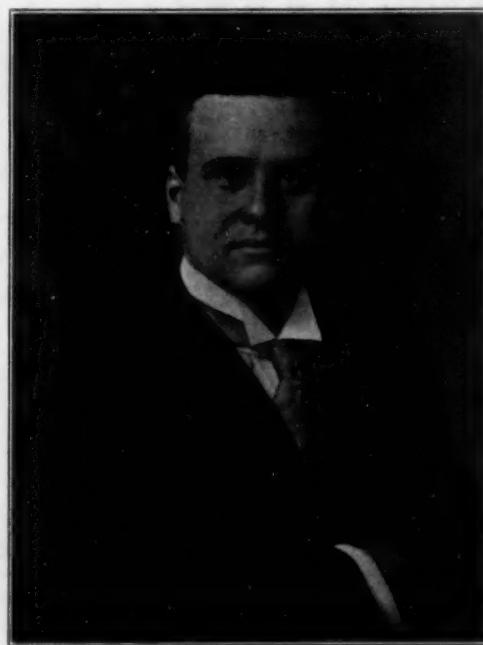
Beginning with Alma Gluck—whose return consequent upon her overwhelming success at these concerts last year brought the young prima donna again before the Maine public, but grown immeasurably in artistic stature, with the witching beauty of her voice still further enhanced by the fullness consequent upon greater development—her welcome was one duly in accord with her rare gifts. To say that Madame Gluck's art is as alluring as her dainty girlish loveliness, is merely stating a fact, but, when added to that comes the strange hypnotic spell which she casts over herself and her audience both, through the sheer pulsating joy of self expression in song, then nothing more is necessary. Whether Rossini's "Bel Raggio," Cadman's exquisite bit of melody in form of the "Sky Blue Water" given as encore and redemanding, Spross' "Will o' the Wisp," or the soprano solo "All Ye People," all were alike beautiful in their own particular phases. Nor did it need "Laddie," sung by request, or the "Home Sweet Home" to enhance still further the impression of



Photo by Mishkin Studio, New York.
ROYAL DADMUN.

that the artistic and financial success in both Bangor and Portland swept all expense aside and left a goodly sum to the credit of future festival fund operations.

In further explanation, too, of conditions in general, the festival spirit reigning in these Maine cities is something so entirely different from conditions existing elsewhere that a little extra elucidation would now seem to be in order. Here, the chorus, as has been explained in the festival review of 1910, is gathered from a nucleus supplied by individual towns within a radius of two hundred miles from Bangor and Portland, the two centers. Study



LAMBERT MURPHY.

perfection which held the audience enthralled and forgetful of all else.

But there were other artists, newcomers to these concerts who shared with Madame Gluck the honors of this occasion and participated also in the concerts that followed. Of these Mildred Potter possesses a contralto of noble breadth and thrilling power. Just the voice for an Ortrud or a Delilah, with the unusual flexibility and lightness in addition that can toss off the roulades in the "Nobil Signor" aria of the "Huguenots" (as she did at the closing concert), with no more appreciable effort than a soprano leggiere would make in the same attempt. The

weight of her rich lower notes in the "Rigoletto" quartet, rendered the same evening, gave a solidity to the general ensemble of the number that is not always present at much more pretentious performances. The enthusiastic audience, quick to feel and appreciate, rewarded her efforts throughout with frantic applause which did not cease on either occasion until Miss Potter had granted several encores.

Lambert Murphy, fresh from his recent Worcester triumph, was never heard to better advantage, and won a favorite place at once, with his ingenuous, unassuming manner and beautiful voice. At this opening concert he gave exalted and uplifting expression to the words of Dubois' masterpiece, "Father, into thy hands I commend my spirit," and this despite the fact that the tempo was somewhat hurried. In the Gounod number, however, which he sang the following evening, his voice came out in all its lyric beauty and captured the audience completely. The inevitable encore that followed Reichard's "In the Time of Roses," proved that Mr. Murphy's artistry assumes its supremest bent in the interpretation of



LILLA ORMOND.

these sentimental ballads. It is no effort for him to sing a beautifully smooth legato, nor to have his voice fall into those perfect cadences that play upon the innermost feelings of his hearers. That is unconscious art—a gift of his Celtic origin which will ultimately make him known the length and breadth of the land. With these introductions to the Maine people, his every following appearance in the ensemble numbers throughout the festival was the signal for the friendly burst of greeting which invariably marks the entrance of a favorite.

Royal Dadmun, another newcomer, displayed a rich, sonorous bass of exceptional smoothness, beauty of timbre and breadth of range. With him, too, the one effective baritone solo in the cantata, "My God, Why Hast Thou Forsaken Me?" was marred through being hurried. But his opportunity came later in the festival with his rendering at the third concert of Iago's "Credo" from "Otello," and the aria of "Caesar's Lament" from Handel's "Scipio" at the fourth concert. In these as also in his short solo of the "Lucretia Borgia" number Mr. Dadmun displayed an extraordinary amount of dramatic fervor and intensity and a degree of tonal coloring and finish very unusual in so young a singer. Recalled again and again after each appearance, he added various numbers as encores, among which the "Elfman" by John Barnes Wells again showed another side of this versatile singer's talents in the quaint and inimitable drollery with which he invested its conception. Mr. Dadmun, like the rest of this galaxy, may be assured of a hearty welcome whenever he elects to appear in Maine again.

The singing of the chorus in the cantata was brilliant and responsive and formed a suitable background for the solo and ensemble work. Of the smaller numbers, Elgar's "Violets," a charming bit, was much liked by the hearers, and the Mendelssohn chorus from "Elijah" displayed to excellent advantage the solidity of the large tonal body.

The second concert on October 13 at Bangor and October 17 in Portland brought an orchestral matinee with the appended program, in which Ethelynde S. Smith, soprano, and Ernest J. Hill, tenor, participated as soloists:

ORCHESTRAL MATINEE.

PART FIRST.

Symphony, From The New World Dvorak
Adagio.
Allegro molto.
Largo.
Scherzo.
Allegro con fuoco.

Festival Orchestra.

Lia's aria, L'Anne en vain chasse Anne, L'Enfant Prodigue. Debussy
Ethelynde S. Smith.

PART SECOND.

Les Preludes Liszt
Festival Orchestra.

Aria, Celeste Aida, Aida Verdi
Ernest J. Hill.

Second Polonaise Liszt
Festival Orchestra.

Dvorak's symphony, finely rendered under Conductor Chapman's baton, brought out the euphony and balance of the orchestral body to the best advantage, and gave point also to the innumerable beauties of the score.

The introduction of Ethelynde S. Smith as festival soloist in her own home town was not alone a most trying ordeal for the young singer, but a severe test of Mrs. Tippett's merits as teacher. That teacher and pupil alike came through with flying colors is surely to the credit of both. Lia's aria from Debussy's "L'Enfant Prodigue" is neither an easy nor a grateful number to sing. The aria made popular by Alice Nielsen's many appearances in the role of Lia, which she created at the Boston Opera House, has since been sung by the best known artists now before the public. Even with this precedent to hark back upon it may fairly be said that Miss Smith's rendering stood the test excellently. Her beautiful voice found itself admirably in the varied and difficult phrasings and tempi, and the orchestral background, usually a bugbear to an untried artist, only spurred this intrepid young singer to finer and more telling effects. Her appearance, too, sans hat and gloves in a simple little frock with a snood of pretty flowers wound about her head made a simple but effective impression against the dark massed background formed by the members of the orchestra. After several recalls Miss Smith added for encore Mary Turner Salter's "Rosemary" to the sympathetically played accompaniment of Florence Haskins Libby, another of Portland's promising young musicians.

A good voice, fine stage presence and much artistic assurance were the necessary requisites Mr. Hill brought to bear upon his rendering of the "Celeste Aida" aria. He was also tumultuously recalled and added two encores to his number. With the Liszt numbers brilliantly played under Conductor Chapman in commemoration of the centenary, the program of the afternoon closed.

The third concert, given October 13, in Bangor and October 17 in Portland, included the following numbers, which introduced Lois Ewell, soprano, and Lilla Ormond, mezzo-soprano, as soloists of the evening, in addition to the others previously mentioned, while Howard R. Stevens, baritone, a local singer of fine repute and artist-pupil of Llewellyn B. Cain, added his quota to the excellent ensemble of the Flotow quintet:

PART FIRST.

Vorspiel, Intermezzo, Huldigung March, Sigurd Jorsalfar. Grieg
Festival Orchestra.

Not a Word, Lucrezia Borgia Donizetti
Festival Chorus.

O Leve-toi Soleil, Romeo and Juliet Gounod

Lambert Murphy.

La Mort de Jeanne d'Arc Bemberg

Lilla Ormond.

Daybreak Arthur Nevin

A Rose to a Rose W. W. Gilchrist

Festival Chorus.

Iago's Credo, Otello Verdi

Royal Dadmun.

Aida's Prayer, Aida Verdi

Lois Ewell.

Heaven May Forgive You Kindly, Finale, Act III, Martha. Flotow

Miss Ewell, Miss Ormond.

Mr. Murphy, Mr. Dadmun, Mr. Stevens,

Festival Chorus and Orchestra.

PART SECOND.

In the Village Ippolito Ivanoff

English horn solo by Lawrence Whitcomb.

Viola solo by Harry F. Grover.

Festival Orchestra.

Oberleben, op. 34, The Wood Queen Max Meyer

Festival Chorus and Orchestra.

Im Lenz Hildach

May the Maiden J. Carpenter

Spring's Singing MacFadyen

Lilla Ormond.

Accompanied by Daisy Green.

Entre Act, Valse Lente Heuberger

Festival Orchestra.

Waltz, La Voce di Primavera Strauss

Lois Ewell.

Gypsy Round Julius Becker

Festival Chorus.

Vocally refreshed after her restful summer in the Bavarian Alps and looking more winsome than ever, Lilla Ormond came as a revelation to the festival audiences,

many of whom had never heard her, although a successful appearance before a Portland audience had been chronicled to her credit in a previous season. The Bemberg aria finely rendered served only as artistic introduction to Miss Ormond's real forte, namely, the interpretation of the more intimate song forms as represented by the French chanson and the English ballad. Here Miss Ormond is supreme, as the exquisite grace that makes her always a picture to the eye is also evidenced in the details of her art. With that instinctive gift as a background, and her ability to convey the musical mood of the song story in addition, the fact that Miss Ormond is now among the most sought after of the younger concert singers before the public, is only the logical outcome of what might be expected from this unique and fortunate combination of conditions. The encores following both appearances merely served to emphasize her success still further; a success shared by Miss Green, whose admirably played accompaniments gave the last touch of artistic completion to the whole.

Lois Ewell, so well and favorably known as one of the stars among the Aborn operatic forces, displayed another side of her art in her concert appearance on this occasion. Possessing a brilliant, compelling soprano of lovely timbre and unusual range, she adds to that the authority ac-



ALMA GLUCK.

quired in the routine of operatic experience. With the warmth of southern temperament and beauty in keeping with her other gifts, Miss Ewell faces as pronounced a success in the concert field, that is now to be part of her public career, conjointly with her operatic work, as she formerly did in opera only. Aida's prayer was given with intense dramatic feeling and vibrancy of vocal timbre, and the Strauss number displayed a clear and flexible coloratura and an ease on the high notes that fairly rioted in sheer joy on the tones above the staff. The Leoncavallo number at the following concert was equally successful, but the song group, although well done in the main, lacked the subtle something which differentiates the intimacy of the smaller art from the operatic aria. Miss Ewell has set a very high standard for herself and it is not to be imagined for a moment that she will be content with anything less than the loftiest expression of her art, irrespective of the form it may take. An enormous success and innumerable encores are to be credited to her appearances.

The orchestral part of the program, the melodious bit represented by Ippolito-Ivanoff roused intense enthusiasm which the soloists were compelled to acknowledge from their seats, while the work of the chorus rose to a splendid climax in "The Wood Queen," displayed excellent breath control in the Gilchrist number and gave fine response in the Flotow number.

The fourth concert, given in Bangor on the afternoon of October 14 and Portland October 18, brought the following program with Miss Ewell and Mr. Dadmun (whose work already has been reviewed at length) as soloists:

PART FIRST.

Polonaise Glazounov

Festival Orchestra.

Hark! Yonder Joyful Cries, Lucia di Lammermoor Donizetti

Festival Chorus.

Caesar's Lament, Scipio Handel

Mr. Dadmun.

Goliwog's Cake Walk Debussy

Festival Orchestra.

Chrysanthemum Arthur Nevin

Festival Chorus.

Bird Song, Il Pagliacci	Leoncavallo	Air de Fortimie	Messager
Miss Ewell.		Chant Venitien	Bemberg
Life's Journey	F. Wagner	Mary Garden.	
Festival Chorus.		Bell Chorus, Il Pagliacci	Leoncavallo
PART SECOND.		Festival Chorus and Orchestra.	
La Belle au bois dormant	Tschaikowsky	Nobil Signor, Les Huguenots	Meyerbeer
Introduction la fee des Lilas.		Mildred Potter.	
Adagio Pas d'action.		Two movement from ballet music, Allegro and Allo Vivo,	
Pas de caractere.		Faust	Gounod
Le chat botte et la chatte blanche.		Festival Orchestra.	
Panorama.			
Valse.			
	Festival Orchestra.		
Light	Sinding		
Thy Beaming Eyes	Parsons		
Invictus	Huhn		
Romance	Debussy		
'Tis June	Ronald		
Traumduurch die Dammerung	Strauss		
Ariette	Vidal		
	Miss Ewell.		
Marche Hongroise, Damnation of Faust	Berlioz		
	Festival Orchestra.		

Here the orchestral chef d'œuvre naturally came with the Tschaikowsky number which again displayed the virtuosity of the orchestra and the interpretative ability of Conductor Chapman, who lent to each one of the movements its own particular rhythmic grace, while the excerpt from the Debussy Suite here played by itself, had to be twice repeated.

The last concert brought the only and much heralded appearance of Mary Garden who in conjunction with the remainder of the artistic force, helped close the festival in a blaze of glory. The program follows:

Other soloists: Lois Ewell, soprano; Mildred Potter, contralto; Lambert Murphy, tenor; Royal Dadmun, bass; Pierre Henrotte, violinist.
PART FIRST.
Marche Slave
Festival Orchestra.
Chorus from Act III, Die Meistersinger
Richard Wagner
Festival Chorus and Orchestra.
Meditation, Thais
Massenet
Pierre Henrotte, violinist.
Festival Orchestra.
Mirror Scene, Thais
Massenet
Mary Garden.
Violets
Edward Elgar
Life's Journey
F. Wagner
Festival Chorus.
Dagger Dance, Natoma
Victor Herbert
Festival Orchestra.
Lonely Am I, Natoma
Victor Herbert
Mary Garden.
Quartet from Rigoletto
Verdi
Miss Ewell, Miss Potter, Mr. Murphy, Mr. Dadmun.
Chorus and Orchestra.
PART SECOND.
Arietta
Debussy
Chanson Printaniere
Hue



MILDRED POTTER,
Contralto.

Scene and aria from Faust, King of Thule and the Jewel Song	Gounod
Mary Garden. (In costume.)	
Be Not Afraid, Elijah	Mendelssohn
Festival Chorus and Orchestra.	

As the work of the other artists has been carefully considered, it only remains to chronicle the effect Mary Garden made on the festival audiences.

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* * *

PORTLAND PORTAMENTOS.

During the intermission at the closing concert, Conductor and Mrs. Chapman were presented with a magnificent cut glass bowl and stand, in commemoration of the fifteenth or crystal anniversary of the festival. In addition to this also a contribution of \$500 was made to the trust fund now accumulating for the erection of a home for needy musicians on the Chapman estate in Bethel, Maine.

■ ■ ■

The kindly but misguided lady who asked the writer for her "auto," probably meaning autograph, in the fond delusion that Mary Garden was the one addressed, seemed visibly disappointed when the smiling disclaimer was made, and a MUSICAL COURIER card handed her instead, for the purpose of future identification.

■ ■ ■

A Bangor newspaper proudly circulated the fact that Royal Dadmun gave "The Three Musketeers" for one of his encores. There is some sameness between that and the "Two Grenadiers" is there not?

■ ■ ■

A rapturous exclamation aent Lambert Murphy overheard at one of the concerts: "Ah! what a honey voice!"

■ ■ ■

And Aunt Charlotte was also there!

GERTRUDE F. COWEN.

Genss Invitation Recital

Hermann Genss, late director of the Klindworth-Scharwenka Conservatory, Berlin, who has opened a studio in New York at 51 West Seventy-sixth street, where he will give instructions in piano, voice and theory, gave an invitation recital at his studio on Thursday evening, October 19. There were a number of well known musicians present who listened with deep interest to a well balanced program of high grade works. Mr. Genss commanded immediate attention by his scholarly rendition of Bach's "Chromatic Fantasie," and evoked tremendous enthusiasm by his masterly interpretation of the Beethoven "Sonata Appassionata." In discussing the composition later with Mr. Genss, he exclaimed: "I have been playing this sonata for thirty-five years, so that it is now a part of me, and the more I play it the more I see in it." When an artist can give such testimony it is little wonder that he is able to deliver the message of Beethoven in a mature and intimate fashion.

Mr. Genss also played the F sharp (op. 15) nocturne and the A flat (op. 50) polonaise of Chopin, his own "Night Song" (op. 8), the Liszt transcriptions of the "Flying Dutchman," "Spinning Song" and "Tannhäuser" march. In all his refined, ripe art and brilliant virtuosity were ever in evidence.

Mr. Genss is a pianist of broad experience and the distinctions, decorations and testimonials from eminent musicians, and the press evidence the high esteem in which he is held both in Europe and America.

Hazel Wood, a pupil of Mr. Genss, sang three of her teacher's songs, which disclosed his creative talents in a pronounced manner. They are modern in form and context and reveal emotional depths which could have come from the pen of only a scholar and a thinker.

After the recital the composer-pianist was induced to supplement his program with several additional numbers, and Miss Wood accommodatingly sang another group of Genss songs with fine effect.

That musical New York will be enriched by the permanent presence of Hermann Genss is a prediction which brooks no contradiction.

LISZT CENTENARY

BUDAPEST, October 23, 1911.

To The Musical Courier, New York:

Liszt centenary here is absorbing the interest of the court, the nation and the art world, who unite in celebrating Hungary's illustrious son in an unprecedented manner. Famous Lisztianers, such as D'Albert, Sauer, Rosenthal, Friedheim, Stavenhagen, Lamond and Sophie Menter, all play and are guests of honor at the reception given at the Imperial court.

ABELL.

Ethelynde Smith, a Young Maine Soprano.

The question as to whether there is a sovereign something about Maine air conducive to bringing forth great singers has often been propounded. This question would seem to be quite in order when such singers as Nordica and Eames, prima donnas of international reputation, both hailing from the Pine Tree State, are living evidence of what Maine has produced for the musical world. However, singular as this coincidence would seem to be, it might still pass unchallenged were it not for the fact that so many promising young Maine singers who are sure to be heard of at no very distant date, are constantly rising and justly claiming the recognition due superior talents.

Among these, Ethelynde Smith, a young Portland girl possessing a beautiful soprano of clear bell-like timbre and lovely quality, is forging rapidly to the front not alone through the great musical gifts with which she is so richly endowed, but because of the strong mental grasp that she brings to bear upon any and all subjects within her ken.

From early childhood it was evident to the parents of the little girl that their daughter possessed musical gifts of an unusual nature. Determining thereupon to give her the best possible American training, Miss Smith was sent to a teacher of well known local repute to study the piano, and added to that almost immediately the study of French and German, since all felt that the fascinating musical work must be balanced by an all-round intellectual training in order to make the educational process a normal one in all its phases. With this careful preparation in advance, the young girl immediately made amazing progress when the study of singing was at length begun under the excellent guidance of Clara Tippett, the well known vocal teacher and musician of Boston.

Her voice thus beginning to grow apace it was not long before Miss Smith was in great demand for all local concerts, and finally before she realized it, in Boston and New York as well as in the nearby cities adjacent to her home. Mrs. Tippett, however, was very careful to hold the promising young singer back until a riper artistry manifested itself so unmistakably that success was certain to follow every appearance. The wisdom of this course soon became apparent when, following the five years of careful preparation under Mrs. Tippett, Miss Smith created such favorable comment wherever she appeared that Conductor Chapman, always appreciative of home talent, engaged her as one of his soloists for the Maine Festival. The artistic success which followed this appearance as well as the praise Miss Smith has won elsewhere, are fittingly told in the appended press notices:

Ethelynde Smith, who was one of the soloists of the afternoon, was given a most cordial reception and sang very charmingly. Her clear and sweet soprano is of fine range and most capably managed. Although still very young she shows the results of skillful training and gives promise of a most successful future on the concert stage. She was showered with flowers at the close of her aria and was recalled several times, singing for an encore a dainty bit in most pleasing tone and style.—Portland Daily Press, October 18, 1911.

Ethelynde Smith made her festival debut at this concert in Debussy's *L'Annee en vain chasse*, an aria somewhat exacting in its demands upon the singer, but which Miss Smith sang in good style, her fine soprano voice soon losing all trace of nervousness. Her phrasing and enunciation showed excellent training, and the whole rendition elicited warm applause. In the encore song that followed Miss Smith's soprano was in full and free display, its strength and purity of tone not being less in evidence than its flexibility, while there was no lack of artistic expression. Again the singer received applause in ample measure and was fairly overwhelmed with huge bouquets.—The Daily Eastern Argus, October 18, 1911.

In the music room of the Lafayette, last evening, the art of song found most charming expression in the solo work of Ethelynde Smith, who delighted the large and fashionable audience with a choice and varied program made up of modern German, French and American compositions. With telling musically skill, Miss Smith brought out in her interpretations the distinctive qualities of the different schools and invested them with much of her own beauty and charm; for she has beauty and charm in large measure and these are important factors in artistic success today. Her voice is of lovely quality, clear as crystal in the upper register and delightfully even and smooth throughout its range. It is thoroughly under control and leaves a most satisfying impression of power held in reserve, exceedingly pleasing to an audience whose interest and curiosity is thus aroused and stimulated.

If one were to make special mention of the selections that made a strong appeal, the French group would perhaps come first. Of these songs, that of Godard, "Embarquez-Vous," was sung with fetching chic and grace. The Massenet number, "Ouvre Tes Yeux Bleus," was notably beautiful in tone and expression. The American songs were also exceedingly effective. There was a dainty bit from Cadman's "American Indian Songs" that was full of rhythmic charm. "Lady Spring," by Victor Harris, possessed all the lilt and joy of the season and the "March Wind" was equally taking with its odd little gusts of melodic phrases and its abrupt and striking ending. To some the tender, plaintive setting of the familiar "There, Little Girl, Don't Cry," composed by Hugh W. Bab, was the gem of the evening. It was exquisitely sung and well deserved the round of applause with which it was received. Very interesting, indeed, were the children's songs with which the program came to a charming close. Miss Smith's voice possessed the freshness and purity which they demanded.—Portland Daily Press.

Commencing with the German songs, which were given with commendable attention to phrasing, enunciation and dramatic effect, the singer passed on to the modern French writings, in which she was

perfectly at home. The number by Godard will be remembered for its finish and style and the impression made upon the audience. Debussy, the "man of the hour" in French composition, was given a prominent place on the program. Lia's aria from his opera, "L'Enfant Prodigue," was splendidly sung from a technical standpoint. It was given with an appreciation of the elusive character of the impressionistic style of music.

The program closed with a group of children's songs which were immensely taking with the audience.—Portland Evening Express.

Miss Smith sang twice and was warmly applauded. Her voice



ETHELYNDE SMITH.

Young Portland singer who took part as one of the soloists of the festival.

is a very high soprano, which is exceedingly smooth. Her phrasing and style were excellent.—Portland Sunday Times.

She made a splendid impression by her rendition of four difficult songs. Her "Spring Song" was particularly effective, the upper tones being clear and bird-like.—Portland Sunday Telegram.

Miss Smith sang several selections and made a most satisfactory impression on her hearers. This was her first appearance here and her voice and pleasing manner won her many friends.—Lewiston Sun.

It was a pleasure to hear Ethelynde Smith, lyric soprano. Her songs brought out with charming effect the wide range of her voice. She has been well schooled and possesses a voice of great promise.—Lewiston Evening Journal.

Miss Smith's solo merit special mention. This young singer has a voice of rare quality and careful cultivation that promises for her a brilliant musical future.—Laconia, N. H., News and Critic.

A charming feature of the afternoon was the singing of Ethelynde Smith, whose beautiful soprano voice was a source of delight to her hearers.—Portland Press.

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**Mildred Potter's Success at Maine Festival.**

Mildred Potter, the contralto, one of the soloists at the Maine Music Festival, held this month, won the great audiences and the critics in both Bangor and Portland. Some press opinions follow:

Mildred Potter, a stranger to Maine audiences, had the difficult task of following Madame Gluck, and it is pleasant to record that she, too, scored an emphatic triumph. Her voice has volume and breadth, richness and coloring—a noble, dignified organ, expressing soul as well as art. She was forced to bow many times after her brilliant rendering of Saint-Saëns' "O Love of Thy Might," finally responding with Nevin's "Rosary." Henceforth Bangor will number her among the finest of festival contraltos.—Bangor News, October 13, 1911.

Mildred Potter came into her own on Saturday night and many people left the Auditorium convinced that no such a contralto had been heard at the Maine Musical Festivals since the appearance of Schumann-Hleinck. The applause which greeted her at the conclusion of her magnificent rendition of "Nobil Signor," from "Les Huguenots," was nothing short of an ovation. It was the real triumph of a real singer, honestly won. Miss Potter's full rich tones came out with a naturalness and a lack of effort which seemed to greatly add to their natural sweetness.

She responded to her encore with Ronald's charming "Southern Song" and again the applause broke forth in a great wave which reverberated among the rafters. It would not stop until she again appeared, bowing and smiling and plainly showing the evident pleasure which she felt at the enthusiasm which she had aroused.

This time her song was by Van der Stucken, "O Jugendlust, O Jugendglück," and, at its close, for the third time that night Miss Potter was greeted with tremendous enthusiasm. The richness and the ineffable sweetness of her voice seemed to have gone straight to the hearts of all who heard her.—Bangor Commercial.

Introducing Mildred Potter in the selection from "Samson and Delilah," the first half of the program comprised a variety of offerings of great merit.

Miss Potter has a contralto voice of volume and breadth, richness and coloring, a noble organ expressing soul as well as art. She was well received, and the student and musically trained element in the audience recognized the pure vocalism in her renditions. While not so popularly pleasing as a soprano, the contralto voice admits of great possibilities in the emotional and technical line.

Miss Potter received a recall and gave the favorite concert encore piece, the "Danza" of Chadwick, in which Miss Ormond was heard here several years ago. This, however, was not so well suited to her capabilities as the earlier piece. Miss Potter's later festival appearances will be anticipated with interest, as Portland feels that it has experienced but a taste of her splendid vocal talents.—Portland Express, October 17, 1911.

The other soloists of the evening were Mildred Potter, whose contralto was heard to splendid advantage in the aria from "Samson and Delilah." Miss Potter has a beautiful voice, rich in coloring and of fine range, which she uses with able art. She was received and responded with a dainty vocal hit that immensely pleased her hearers. Some beautiful yellow chrysanthemums were presented her and Portlanders are very glad that so pleasing an artist is to be heard again in the festival series.—Portland Press.

A social leader at Narragansett was arranging for a musicale, and called a local "professor" into consultation.

"I think," he said, "we'd better have two first violins, two seconds—"

"No," said the prospective hostess, "I wish to spare no expense. Let us have only first violins, if you please."—Philadelphia Ledger.

CHICAGO

CHICAGO, Ill., October 21, 1911.

Reports from several cities indicate that the Chicago Grand Opera Company will meet with most enthusiastic audiences outside of its home city. Three performances will be given at the Hippodrome in Cleveland on November 20 and 21, en route from Philadelphia to Chicago. "Thais" will be performed in Cleveland on Monday evening, November 20, and on the following afternoon there will be a double bill, "The Secret of Suzanne" and "Hansel and Gretel," which will be given in English. That evening "Lucia," with Madame Tetrazzini in the title role, will conclude the Cleveland engagement. The company will leave at midnight on a special train for Chicago and open the Chicago season Wednesday evening, November 22, with "Samson and Delilah." From St. Louis word comes that the company's season there will probably be the most successful of any grand opera organizations in the history of the city. Equally encouraging reports come from St. Paul. The sale of tickets for the Milwaukee performances began last week and the indications are that the Pabst Theater will be sold out. Performances will be given in Milwaukee on December 8 and 9, and on January 5 and 6. General Manager Andreas Dippel announces that the operas selected for Milwaukee are "Samson and Delilah," "The Marriage of Figaro," "Tristan and Isolde" and "Natoma." Thus will Milwaukee get opera in four languages—French, German, Italian and English. It has not been decided what opera will open the Milwaukee season. Before coming to Chicago the company will give a performance of "Thais" in Brooklyn on November 14. "Thais" will also open the Baltimore season, and two other performances will be given in that city before the company opens in Chicago. This week all the rest of the artists, with the exception of Madame Tetrazzini, will arrive in this country. The Kaiser Wilhelm brings the new English soprano, Maggie Teyte, Amadeo Bassi, Mario Sammarco, Charles Dalmas, Hector Dufranne, Gustave Huberdeau and Alice Zeppilli. One of the new singers, who seems to be attracting considerable attention at the rehearsals in Philadelphia, is Jenny Dufau, the young French soprano. She is said to be an unusually beautiful girl, and if she sings as well as she looks she may prove one of the drawing cards of Mr. Dippel's organization. Another new French soprano who is reported to possess more than

usual beauty is Zina Brozia, who has been called the "French Cavalieri." An interesting feature of the Chicago season will be the appearance of Madame Schumann-Heink, whom Mr. Dippel announces he has engaged for several operas.



Members of the Chicago Musical College will be heard at the faculty concert on Tuesday evening, November 14, at Orchestra Hall. A full orchestra will play under the direction of Karl Reckze. Among the soloists will be Arthur Rech, Antoli Mezakowski, violinist, and Kirk Towns, baritone. Adolph Brune, assistant musical critic of the Inter Ocean and composition teacher at the Chicago Musical College, will be represented on the program by "Das Lied des Singschwanz."



The management of the Auditorium announces that Sousa and his Band will appear for two concerts on Sunday afternoon and evening, November 26. The "March King" and his fifty-five musicians are just finishing a tour that took them entirely around the globe. The band sailed from New York on December 24, 1910, and arrived at Victoria, B. C., on September 13, 1911. Not a man of the fifty-five was lost in the world tour and every one returned to this country in excellent health.



Kenneth M. Bradley, director of the Bush Temple Conservatory, gave the first of a series of lectures Wednesday morning, October 18, in the lecture hall of the Bush Temple Conservatory. Mr. Bradley's first lecture was especially well attended and no doubt all those present benefited greatly by the interesting lecture, which had for its subject, "The Evolution of Art." The Bush Temple Conservatory is going to make the lecture course one of the features of the institution, and no doubt all those who were present last Wednesday morning will hear the lecture to be given by the same gentleman next week and which, as well as the nine to follow, will be a sequence of the first one and have for the subject, "Art in Its Different Phases." Mr. Bradley's lectures are given before advanced pupils, teachers and parents of students, and he builds up his subject in such a manner as to hold the interest of his various class of auditors. It might be well for musical students, as well as teachers, to spend an hour each Wednesday in the lecture hall of the Bush Temple Conservatory.



The Aeolian Company's Pianola recital at Music Hall on Tuesday afternoon, October 17, was the first one of the season and introduced James G. MacDermid in the capacity of "Pianolist." The program opened with the "Blue Danube" waltzes, played with the aid of the Pianola Piano by Mr. MacDermid. This was followed by "In a Persian Garden," by Liza Lehmann, in which the quartet was made up as follows: Ora Fletcher, soprano; Anna Allison Jones, contralto; N. Hougaard Nielsen, tenor, and Albert Borroff, basso. The latter was at his best, and after "Ah, Make the Most of What We Yet May Spend," the audience applauded him to the echo. Ora Fletcher proved to be a soprano of no small attainment; especially well placed is her high register and she, too, scored heavily. The contralto has but little to do in "In a Persian Garden," yet there was enough for Anna Allison Jones to disclose an unpleasant tremolo. Mr. Nielsen, a tenor, with a Swedish name, has a lovely Irish quality of voice, and he, too, shared in the success of the recital. Mr. MacDermid followed artistically the singers on the Pianola-Piano. The second recital will be given Tuesday after-

noon, October 24, with Esther M. Plumb, contralto, as soloist.



Martin Ballmann has written a "Brewers March," which was officially played during the American Exposition of Brewers and Brewing Machinery, Materials and Products, at the Coliseum, October 12 to 22. The Ballmann Band was the official band of the Brewers' Exposition and his march was dedicated to the Brewing Association. The composition has a refrain on a German drinking song, "I Drink My Glass of Beer," which is a winner.



George Hamlin will open his concert season at Philadelphia on October 30. November 3 he will appear at the pair of concerts of the Minneapolis Symphony Orchestra in Minneapolis, under the conductorship of Emil Oelerhofer. Saturday afternoon, November 18, Mr. Hamlin will give his annual song recital in Orchestra Hall. In years past the popular tenor was heard in his annual song recital at the Grand Opera House, but on account of the many concerts given on Sunday and at the request of his friends he has decided to be heard hereafter in Orchestra Hall (the Grand Opera House being used for matinee purposes on Saturday). This is a happy decision and one which ought to be followed by many other artists.



Lillian Benson, a talented student of the Herman Devries studios, appeared Wednesday, October 11, at Muskegon, Mich. The Muskegon Times of October 12 spoke as follows of her work:

Lillian Benson, the soloist from Chicago, immediately won favor with the audience. Her rich contralto voice held its charm through all of her songs. In the first group were two of MacDermid's songs, "In My Father's House" and "Arise, Shine." Three Swedish songs followed, "Den 130 de Psalmen," by Wennerberg; "Svalan," by Roselli, and "Midnattsklockan," by Myrberg. The finest qualities of Miss Benson's voice were brought out in a charming way in these songs in her native language. In lyrical quality the Swedish language rivals the Italian. Her ability to express the beauty and dignity of the heavier compositions was distinctly shown in her rendition of "Fear Ye Not, O Israel," by D. Buck, and Gounod's "There Is a Green Hill" and "Jerusalem."



The list of artists secured for the Tiffin musicales, a series of subscription affairs to be presented in the Crystal Ballroom of the Blackstone Hotel under the direction of Eleanor Fisher on the third Monday morning of each month beginning November 20, is interesting. Yvonne de Treville, who was to have made her debut in America at the initial concert, has postponed her trip until January. In her place Marie Rappold, soprano, a member of the Metropolitan Opera Company of New York, and one of the favorites of the metropolis, will sing. Madame Rappold has appeared in Chicago only once as soloist, and that appearance was with the Thomas Orchestra; she has won great success in the East. The second program will be presented by Maximilian Pilzer, violinist, an artist who is in such demand in the East both for social and public appearances that he has never been West. The assisting artist on this occasion will be Mrs. John Sidney Burnet. The third program will be given by Charles W. Clark, the well known baritone, now touring in England. The fourth and last concert will enlist the services of Boris Hambourg, cellist, and Edith Clyde, harpist. The series is under the patronage of the following well known women: Mrs. Charles S. Deneen of Springfield, Mrs. Mason Starring, Mrs. Frank R. McMullin, Mrs. John C. Shaffer, Mrs. Charles G. Dawes, Mrs. John Smulski, Mrs. W. O. McIlvaine, Mrs. Lawrence Reed, Mrs. Walter Ferrier, Mrs. Charles Meerhoff, Mrs. Claude Seymour, Mrs. Robert Shaw, Mrs. Francis Cornwall Sherman. Charles Lurvey has been engaged as accompanist.



Next Saturday, under the auspices of the American Conservatory, Mr. and Mrs. Herbert Butler will give an afternoon of chamber music in Kimball Hall.



Theodora Sturkow Ryder, pianist, was the soloist Friday afternoon, October 20, at the opening concert of the Arche Club. Mrs. Ryder played selections by d'Albert and MacDowell. This afternoon, Saturday, October 21, she played for the opening recital of the Academy of Fine Arts. The pianist rendered selections by Mendelssohn, Lutz, Baton and Strauss. Madame Sturkow Ryder has returned from

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a tour in which she has been most successful, as can readily be seen by the following criticisms:

Madame Sturkow Ryder has a very engaging appearance, an energetic style of playing and a decidedly musical temperament. Her technic and physique are of a quality to carry out very well her conception of whatever she plays.—Manitoba Free Press, Winnipeg, September 26, 1911.

Theodora Sturkow Ryder plays brilliantly, although with perfect femininity. Her "Hexentanz" was performed with great taste, and the novelette and concert étude were given in a spirited style.—Spokesman Review, Spokane, October 4, 1911.

Madame Sturkow Ryder as a pianist was very happy indeed in her selections, and pleased her audience to a remarkable degree. She gave an exceptionally perfect rendering of the MacDowell "Hexentanz."—Daily Inter Lake, Kalispell, Mont., October 5, 1911.

To Madame Sturkow Ryder the honors of the evening went. She is a remarkably fine pianist, with a perfect technic and volumes of expression.—The Plain Dealer, Havre, Mont., October 7, 1911.

Sibyl Sammis MacDermid, soprano, gave a song recital last Saturday evening at the residence of Mr. and Mrs. O. R. Plett. The first part of the program was made up of selections by Hildach, Dvorák, Strauss, Paladilhe, Chaminade and Meyerbeer. The second part of the program comprised compositions by James G. MacDermid, husband of the soprano, who presided at the piano. Both artists met with their customary success.

Arrangements have just been consummated whereby the Apollo Musical Club of 300 singers will give a single performance of Wolf-Ferrari's "New Life" on a Sunday afternoon the middle of January next, in the Auditorium Theater, with the composer conducting the performance. This will be in connection with and under the auspices of the Chicago Grand Opera Company and the first half of the program will be made up of miscellaneous numbers by members of the opera company. The entire opera orchestra of eighty-five musicians will supply the orchestral accompaniment. Mario Sammarco will sing the baritone role in "New Life" and Edgar Nelson will preside at the piano as at the performance of the work by the Apollos last year. A children's chorus of 500 voices is now being organized and Harrison M. Wild, conductor of the Apollo Club, will train it as well as prepare the Apollo Club chorus for the occasion, Wolf-Ferrari to conduct the final rehearsals. This change in the program of the Apollo Club necessitates a new work being chosen for the April concert in the regular Apollo series. This will be decided upon in a few days.

Emil Liebling, pianist, will give a complimentary piano recital before his pupils at Kimball Hall, Monday evening, October 23. The program is made up of compositions by Henselt, Neupert, Godard, Lack, Seeböck, Westerhout, Brassin, Grieg, MacDowell, Wagner, Dvorák, Schytte, Karganoff, Moszkowski, Rubinstein, Sinding, Chaminade and Emil Liebling. Mr. Liebling with his sense of humor has inscribed on his program that ladies should remove their hats. This innovation ought to be followed by many other concert givers, as birds of paradise and other feathery ornaments adorning the heads of ladies are beautiful in their own place, but very disturbing at a recital.

Edward Clarke, bass-baritone, announces a song recital in Music Hall Monday evening, October 30. Mr. Clarke will be assisted by Carl Brueckner, cellist, and Jennette Loudon, accompanist.

Theodore S. Bergey celebrated his birthday Thursday evening, October 19, with a musical program given by his advanced pupils at his residence, 5410 Lexington avenue. The host sang the prologue from "Pagliacci." Mrs. Bergey played artistic accompaniments for the pupils as well as for their mentor.

The University Orchestral Association will give several concerts between October 31 and April 9 at Leon Mandel Assembly Hall. The Thomas Orchestra will play at six Tuesday afternoon concerts. A quartet will be heard on Monday, November 20. Wilhelm Bachaus, pianist, will play on Tuesday afternoon, February 6, and Bonci, the great tenor, will be the soloist on Monday afternoon, March 11.

The Beethoven Trio has prospects of a busy season. Jennette Loudon, pianist of the trio, will, together with Edward Clarke, baritone, give a program at the Bloomington Country Club today, Saturday, October 21, playing two groups of soli as well as the accompaniments.

David Bispham will be heard in recital at Orchestra Hall, Monday evening, October 23.

Céline Loveland is an unusually sympathetic personality and it is this very characteristic which creates such a close bond between herself and her audience. She is particularly happy in playing those selections calling for deep

emotion and poetic insight. It is this power of feeling which called forth from the Germans the criticism, often repeated: "She plays like a German; she is an artist." Rudolph Ganz, in speaking of her, said: "She is a sympathetic and loyal character . . . and her playing is sympathetic and artistic." She creates in each one of her listeners the feeling that they are the one particularly appealed to. Although she is so successful in this style of music, she has also won praise for bravura playing, people frequently remarking and wondering at the powerful tone produced by one so slight of build. The strength of individuality is expressed in her interpretations. Miss Loveland could not be styled a merely emotional player, as she is an intellectual person and a keen critic of her own work. The following criticism from one of the Berlin papers confirms this statement: "Of the pianist Céline Loveland, her characteristic qualities are industry and a brilliant intellect and a clear understanding of her art."

Eric Delamarter, musical and dramatic critic of the Inter Ocean and director of the New England Congregational Church, where he is also organist, has been elected director of the Musical Art Society in place of Frederick A. Stock, who resigned. Mr. Stock found that his orchestral duties would render it impossible to continue as director of the Musical Art Society. The concerts which were given under Mr. Stock in Orchestral Hall will be resumed this season in Music Hall.

The American Conservatory announces a recital by advanced pupils of Allen Spencer, Heniot Levy, Ragna Linne, Herlert Butler and Effie Murdock to take place in Kimball Hall on Saturday afternoon, October 28. Kurt Wanick, a young pianist, was the soloist of last Saturday's recital given by the American Conservatory. Mr. Wanick is a former pupil of Allen Spencer and coached for a season with Rudolph Ganz in Berlin. Hans Hess, another talented young player, opened the program with Mr. Wanick in the Strauss sonata for piano and cello.

The Sherwood Music School announces the second piano recital for October 21. Fay Smith will sing a group of three songs, Annette Waxman will be heard in the Mendelssohn rondo capriccioso, and J. Francis Connors will play the étude in A flat major, by P. de Schlesier, and Dohnanyi's rhapsodie in C major.

Harry Culbertson announces a violin recital by Hugo Kortschak, assisted by Arthur Rech, pianist, in Music Hall, Wednesday evening, October 25. The program will include the Brahms sonata, op. 78, in G major, for violin and piano; Reger's Chaconne, op. 117, No. 4, for violin alone; Spohr's adagio from the ninth concerto, the Hungarian dances, Nos. 7 and 1, by Brahms-Joachim, and Ernst's concerto, op. 23, in F sharp minor.

"An Evening of Brahms" was given by Hazel Huntley on Friday evening, October 20, in the studios of Thomas N. MacBurney. Miss Huntley is assistant to her teacher, Mr. MacBurney, and her singing reflected credit upon her mentor.

Elsie De Voe, pianist and instructor at the Sherwood Music School, has been engaged to play before the pupils of the James Milliken University, at Decatur, Ill.

Rosa Olitzka, contralto, has been engaged to appear in a joint recital with Arthur Friedheim, pianist, in the Buffalo (N. Y.) Convention Hall on December 16.

Harriet Martin Snow, assistant to Manager Kinsey, has returned to her desk after an illness which kept her away four weeks. Mrs. Snow's mother recently passed away, and this office takes this opportunity of extending its condolence to the popular manager of the Apollo Club.

Rose Lutiger Gannon, contralto, has returned from a short trip to Northern Michigan, where she met with her customary success.

Leon Rice Postpones Western Tour.

Leon Rice, the tenor, whose recitals of American music have proven very popular, has been obliged to modify somewhat his season program. Mr. Rice established a business office in the Knickerbocker Theater Building, New York, early in the season, and from this point arranged an extensive tour, embracing important cities in the Eastern, New England and Middle States. During the past month he has appeared almost exclusively in New York, Connecticut, New Jersey and Pennsylvania, and the requests for return dates from these cities has necessitated his postponing his appearance at more distant points until the spring. In consequence, he will appear exclusively in New York and adjacent States until early in the New Year.

OBITUARY

Alfred Giraudet.

Alfred Giraudet, once a celebrated French basso and for over a score of years renowned as a teacher of opera singers, died suddenly at midnight of Tuesday, October 17, at his New York home, 175 Claremont avenue. Mr. Giraudet was a member of the faculty at the Institute of Musical Art. This death proved a shock to Madame Giraudet, who was with her husband when he died. Although Mr. Giraudet taught on Monday, he had been suffering with dropsy for some time and usually in such cases death follows when the water reaches the heart. The deceased master had taught at this school three seasons, but he was not, as stated in the New York Tribune, brought over to America by the director of the institute. Mr. Giraudet had a studio in Fifth avenue some years before he returned to teach at the Loeb school, and he also taught in Boston. The critic of the Tribune, who is a lecturer at this school, evidently is not as well informed about Mr. Giraudet, as a co-worker should be.

Alfred Giraudet had the benefit of studying basso roles with several composers, among them the late Charles Gounod. Giraudet in his younger years was considered an excellent Mephistopheles, a role he sang many times at the Opera in Paris. When he retired from the operatic stage he was sought by many aspiring students and he coached many of them in the French and Italian repertory. Mariska Aldrich is one of the American pupils of Giraudet.

Mr. Giraudet was born in France about seventy-two years ago. Besides his widow, he is survived by two sons, who reside in Paris. During all the years that Giraudet taught in America he spent his summers in France, and some of his holidays were devoted to teaching a class made up of pupils from America and almost every country in Europe.

Pianist and Painter.

A Paris contemporary, referring to the number of distinguished men born in the year 1811, relates an interesting story of Liszt, who is included in the catalogue. Liszt was living in a little German town when Diriks, the Norwegian painter, came to reside at the same place, thinking he would be able to work there without interruptions. He had only been installed in his new quarters one day, when he made the pianist's acquaintance. The painter had been trying his art about two hours, and then he gave up in despair. He went outside and at the same time Liszt came out for a breath of fresh air.

The painter addressed the pianist, and this dialogue ensued: "Are you the pianist, monsieur, whom I have heard all day?" "Yes, monsieur." "It is very irritating." "Alas, monsieur, you do not love music?" "I detest it." "It is very regrettable, but I must practise." "But you disturb me in my work; moreover, you play atrociously." "Ah, you think so? It is the first time any one has ever told me so." "Judging from your age there have been many opportunities," was the painter's answer. Then there was silence for a moment. Liszt going indoors, contented himself with the observation: "My name is Liszt."—London Globe.

Albert Borroff in Chicago Recital.

Albert Borroff, conceded to be one of America's leading concert bassos, will give his sixth annual Chicago recital on Sunday afternoon, October 29, at the Whitney Opera House. He will have the assistance of Charles Lurvey at the piano, and will be heard in the following program:

L'espérance nocturne	Baononcini
Naparazione	Sgambati
Se un bell' ardore	Handel
By the Waters of Babylon	Dvorák
Hear My Prayer	Dvorák
God Is My Shepherd	Dvorák
I Will Sing New Songs	Dvorák
Herbergeries of eighteenth century	Arr. by Weckerlin
L'amour s'envoie	Debussy
Mennet d'exaudet	Scott
O ma tendre musette	Jensen
Philis plus avare que tendre	Hadley
Bergere leger	Britten
Romance	Fisher
A Roundel of Rest	Coombs
When Thru the Piazzetta	Mary Salter
Sobek Hetep (Egyptian war song)	
Love's Enchantment	
Falstaff's Song	
Her Rose	
A Toast	

Phyllis Lett's Engagements.

Following is a list of the more important engagements filled by Phyllis Lett, the English contralto, during the 1910-1911 season ending September, 1911:

September 6, 1910—Gloucester Festival, "Gerontius."
 September 9, 1910—Gloucester Festival, "Messiah."
 September 16, 1910—Blackpool.
 September 17, 1910—Blackpool.
 September 19, 1910—Blackpool.
 September 26, 1910—German tour, Aachen.
 September 27, 1910—Dusseldorf.
 September 28, 1910—Essen.
 September 29, 1910—Leipsic.
 September 30, 1910—Dresden.
 October 8, 1910—Albert Hall, London.
 October 15, 1910—Southsea.
 October 19, 1910—Glasgow.
 October 21, 1910—Nottingham.
 October 22, 1910—Crystal Palace, London.
 October 26, 1910—Queen's Hall, London, Choral Society.
 October 29, 1910—Haileybury College, recital.
 November 2, 1910—Accrington Orchestral Society.
 November 5, 1910—Dundee.
 November 8, 1910—Market Harborough.
 November 12, 1910—Manchester, "Elijah."
 November 15, 1910—Bickley, recital.
 November 17, 1910—Woolwich.
 November 18, 1910—Aeolian Hall, recital, London.
 November 19, 1910—Croydon Orchestral Society.
 November 21, 1910—Nelson Choral Society.
 November 22, 1910—Warrington Choral Society, "Gerontius."
 November 24, 1910—North Staffordshire Choral Society, "Messiah."
 November 26, 1910—Queen's Hall, London.
 November 29, 1910—Rochdale Philharmonic Society, Dvorak's "Stabat Mater."
 November 30, 1910—Newcastle and Gateshead Choral Union.
 December 1, 1910—Royal Choral Society, Albert Hall, Bach's Mass.
 December 5, 1910—Hull Subscription Concert.
 December 8, 1910—Doncaster Subscription Concert.
 December 11, 1910—Queen's Hall, Sunday Concert Society.
 December 14, 1910—Leeds Guards Concert.
 December 15, 1910—Sheffield Musical Union, "The Messiah."
 December 16, 1910—Ayr Choral Society.
 December 17, 1910—The Grand Duke Michael's Reception.
 December 19, 1910—Bradford Festival Choral Society, "The Messiah."
 December 20, 1910—Liverpool Philharmonic Society, "The Messiah."

December 22, 1910—Hallé Concert, Manchester, "Christmas Oratorio."
 January 4, 1911—Lincoln, The Mayor's Reception.
 January 5, 1911—Lincoln, The Mayor's Reception.
 January 8, 1911—Queen's Hall, London, "Elijah."
 January 10, 1911—London, private reception.
 January 18, 1911—London, Mercer's Hall.
 January 20, 1911—Queen's Hall, London.
 January 21, 1911—Hallé Concert, Manchester.
 January 27, 1911—London, private reception.
 January 29, 1911—London, National Sunday League.
 February 1, 1911—Bolton Orchestral Society.
 February 4, 1911—London, Aeolian Hall, recital.
 February 5, 1911—Excelsior Hall, Bethnal Green.
 February 6, 1911—Darlington Ballad Concert.
 February 7, 1911—Bedale, private reception.
 February 11, 1911—Nottingham.
 February 14, 1911—Burnley Vocal Society.
 February 15, 1911—Wakefield.
 February 16, 1911—Grantham, Countess Brownlow's Reception.
 February 22, 1911—Manchester.
 February 27, 1911—Maudley Choral Society, "The Messiah."
 February 28, 1911—Edinburgh, Guard's Concert.
 March 1, 1911—Royal Choral Society, Albert Hall, "Gerontius."
 March 3, 1911—Huddersfield Choral Society.
 March 8, 1911—Leeds Choral Union, "Gerontius."
 March 9, 1911—Halle Concert, Manchester, Bach's Mass.
 March 10, 1911—London, Broadwood Rooms.
 March 11, 1911—London, Queen's Hall.
 March 12, 1911—London, National Sunday League.
 March 16, 1911—Leicester Philharmonic Society.
 March 18, 1911—Liverpool, Welsh Choral Union.
 March 25, 1911—Bristol Choral Society, "Gerontius."
 March 26, 1911—London, Queen's Hall.
 April 1, 1911—Manchester Orchestral Society.
 April 4, 1911—London, private reception.
 April 6, 1911—Birmingham Festival Choral Society, Bach's Mass.
 April 7, 1911—Southport Orchestral Society.
 April 11, 1911—Dublin Choral Society, "Gerontius."
 April 12, 1911—Dublin.
 April 14, 1911—Newcastle.
 April 22, 1911—Norwich, recital.
 April 26, 1911—Sheffield Festival, "The Messiah."
 April 27, 1911—Blackheath Philharmonic Society, "Gerontius."
 April 29, 1911—Leamington Orchestral Society.
 May 2, 1911—London, private reception.
 May 6, 1911—London, Queen's Hall.
 May 10, 1911—London, Leatherseller's Company.
 May 12, 1911—West Kirby Festival.
 May 16, 1911—London, Bridgewater House.
 May 22, 1911—Esher.
 May 23, 1911—Covent Garden, Sir Charles Santley's Benefit.

Alice Nielsen

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May 27, 1911—Oxford, Balliol College Concert.
 May 30, 1911—London, private reception.
 May 31, 1911—London, Mansion House.
 June 1, 1911—London, Bridgewater House.
 June 4, 1911—Douglas Palace Concerts, I. O. M.
 June 14, 1911—London, reception.
 June 15, 1911—London, M. Zacharewitsch Concert.
 June 16, 1911—Royal Colonial Society's Reception.
 June 30, 1911—London, Bechstein Hall, recital.
 July 3, 1911—London, Alexandra Palace.
 July 6, 1911—London, Draper's Hall.
 July 11, 1911—Lady Wood's Reception.
 July 12, 1911—London, Grocer's Hall.
 July 19, 1911—London, Chartered Accountants Reception.
 July 20, 1911—London, Alexandra Palace.
 August 27, 1911—Douglas Palace Concert, I. O. M.
 September 1, 1911—Blackpool.
 September 2, 1911—Blackpool.
 September 4, 1911—Blackpool.
 September 12, 1911—Worcester Festival.
 September 13, 1911—Worcester Festival.

New Bookings for Paul Dufault.

Paul Dufault, the tenor, pronounced as one of the most inspiring concert artists in America, has been compelled to refuse a number of new engagements because they conflicted with the dates already closed for the singer by his manager, E. S. Brown.

Among the engagements most recently booked and not previously announced are: Milford, N. H., November 9; Nashua, N. H., November 10; Holyoke, Mass., November 15; Cohoes, N. Y., November 19; Scarsdale, N. Y., December 16; Carnegie Hall, December 18; Huntington, L. I., December 19; Hempstead, L. I., December 20; Jamaica, L. I., December 21; Garden City, L. I., January 5; Paterson, N. J., January 8.

Mr. Dufault has appeared twice as soloist at the Worcester (Mass.) Festival, and of his singing on these occasions, some comments follow:

Naturally interest was centered for a time in Paul Dufault. At rehearsal yesterday morning he was superb. Last night he renewed his early impressions of native ability and excellent training made at other Worcester appearances, not on a festival platform. However, it was seen that he was in the very best voice, his tones are rich and resonant as ever and he is the same splendid artist he promised to be, yet with a finished art which experience and travel have helped him to acquire.—Worcester Post.

The recitatives fell to the share of the tenor. These Mr. Dufault made interesting, singing them in a more rapid tempo than is sometimes heard and with a phrasing indicated by the meaning of their words. In his one air, "The Enemy Said, I Will Pursue," he sang with intelligence and animation, adhering to the rhythm in general and making appropriate climaxes. His voice is of an agreeable quality and appears to have plenty of reserve power. It is one of the best tenors in this country. Mr. Dufault uses his voice with intelligence and musical feeling; his singing is that of a nature susceptible to musical impressions and quick to express them.—Worcester Gazette.

Paul Dufault was the most capable artist of the company.—New York Tribune.

Mr. Dufault's opportunities were a little more favorable and he produced a good impression, his voice being true and sweet and his diction and delivery praiseworthy.—Providence Journal.

Mr. Dufault was in some ways the most satisfactory of all the soloists. In the recitative passages and in the air, "The Enemy Said, I Will Pursue," he sang beautifully, with a delightful tone and very graceful execution. He should by all means be reckoned in the list of tenors also available for severe oratorio work. He was always a musical singer, and he grows steadily in his art.—Springfield Republican.

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Nordica Thrills Californians.

Few prima donnas would care to give an entire concert program in the open air, but Madame Nordica, secure in the perfect condition and robustness of her wonderful voice, willingly consented to do so, and on October 11 gave a concert in the Greek Theater at Berkeley, Calif. The diva gave her regular concert program in the big amphitheater to an audience of four thousand, one entire section being reserved by the students of the University of California. The San Francisco Call of November 12 describes the scene as follows:

We felt it, the sun beamed it, the birds thrilled it, Mrs. Beach wrote it, and Madame Nordica sang it—"All's Right With the World." The song came as an encore in the middle of as fine a program as the most exacting could possibly desire yesterday afternoon at the Greek Theater. There never has been a more beautiful sky bent over the Berkeley Hills than that which domed the outdoor theater when 4,000 listeners suspended breathing while Nordica traversed the peaks of song. She was superb in presence and power, grace of manner and dignity.

After the concert was over, from the far seats and from the near the audience swarmed toward the stage. They wanted a nearer view of the diva. They marveled at the youth that was in her voice, the youth that was in her step and the youth that suffused her singing with exuberance and buoyant fearlessness.

And Nordica on the stage above their heads smiled, waved her hands at them, for the old friends that they were, and as though to show them their surprise might be made even greater, she sang that cry of boundless and barbaric youth, the "Cry of the Valkyries," ending with a top B which echoed and reverberated way back from the hills where the big C of California is set in the soil. I think you could have heard that cry—musical, resonant and glorious—over in Contra Costa county.

Other press notices follow:

Nordica is still Nordica. That tells the whole story of the concert given by her at the Greek Theater yesterday afternoon. And what more could be said about any concert?

The program included a great variety of schools, the diva's selections ranging from an Omaha Indian melody to Wagner, and took in a number of old German favorites. She began with two Japanese songs by Wakefield Cadman—charming things of the cherry blossom style. Then came two precious moments—they seemed but moments—of Schumann. "Der Nussbaum" and "Ich Grolle Nicht" were the lieder selected. Near the end of the program the Schubert "Erlking" was sung. Nordica's rendition of the "Erlking" is as near dramatic truth as human genius can make it. The elfish—I almost said "witchy" passages, where the Erlking in person sings to the child, were so melodiously creepy that it seemed as if one were hearing that old war horse of a song for the first time. . . . Nordica's "Madame Butterfly" was just what one expected it to be—perfect. She sang that aria which says, "When he comes he will say 'Cherry Blossom.'" And how those great dramatic tones poured forth, with their burden of sad wistful tragedy. This brings us to the Erlking—and to the end of the program. That is, it would have been the end if the audience had consented to go home. But they insisted on another number—and listened to the "Cry of the Valkyrie," from Wagner's "Ring." There is no need to tell anybody how Nordica sings Wagner.

Madame Nordica was dressed in the most delicate shade of salmon imaginable, with a lace scarf and a blue sash. There was also what I believe is called a "Juliet cap" in the costume, and the effect was certainly satisfactory. During one of her songs a butterfly—a real butterfly—came and tried to alight upon her lips. That insect must have been a good judge of music.—San Francisco Chronicle, October 12, 1911.

Lillian Nordica had a happy time yesterday; so also did the thousands who climbed the paths to the Greek Theater on the hill back of the University of California to listen to the one outdoor program to be given by the diva during her Western tour.

And even when the concluding number had been sung and sung again, and the sun had reached the horizon, the enthusiastic thousands were loath to go, and climbing down from the terraced tiers they massed themselves beneath the stage and asked for more. And smiling and kissing her hands to the happy, admiring throng, she gracefully acknowledged the spontaneous outburst with still another number.—San Francisco Evening Times, October 12, 1911.

Lillian Nordica sang at the Hearst Greek Theater, Berkeley, yesterday afternoon.

The first group consisted of Wakefield Cadman's two little Japanese songs, "When Cherries Bloomed" and "At the Feast of the Dead," Schumann's "Der Nussbaum" and "Ich Grolle Nicht" and the Richard Strauss "Serenade." Then she gave Debussy's "Mandoline," which she was required to repeat, Webber's "En Avril" and "Ariette," with "Mighty Lak a Rose" as an encore. After the intermission Madame Nordica gave an exquisite performance of the "Madame Butterfly" aria. Her other numbers were Stange's "Damion," Cadman's "Omaha Indian Tribal Melody," "From the Land of the Sky-blue Water," one of the prettiest things on the program, "Mattiata" and "The Erlking." . . . "The Year's at the Spring," which Nordica sings with majesty that is matched by no other soprano, was one of the encore successes, and of course, the concert ended with the "Valkyrie" cry.—San Francisco Examiner, October 12, 1911.

Gruppe's European Concerts.

Paul Gruppe has a number of important concerts in Europe before he sails for America to begin his third tour. The young cellist cabled his manager last week that he will play in Paris with Chevillard, in Antwerp with Astruc, and at recitals in Munich and Nuremberg, Ger-

many. Last month Mr. Gruppe played at a concert in Berlin.

The coming tour of Paulo Gruppe in this country will take him as far as the Pacific Coast. Early in the winter he has recitals in Newark, Montclair, N. J.; in Columbus, Cleveland and Cincinnati, Ohio; a tour in Michigan, and then an appearance in Kansas City, where he begins another Western and Southern tour.

Jacob Rittenband a Rising Violinist.

Jacob Rittenband, a young violinist who appeared several times last summer in Asbury Park, N. J., with Pryor's

band, will graduate from the Svet Music Studios at 111 Spruce street, Newark, N. J., November 1. The gifted young man will give a recital on this date, and the program will be one well calculated to show his repertory.

Mr. Rittenband is exclusively a student of the Svet studios. He received personal instruction in violin and composition from Mr. Svet. Always studious and promising, the young man has almost exceeded the predictions of his friends and teacher. The critics, too, have discovered in him the true art germ, and many are now looking forward to the graduating recital next Wednesday evening. On that occasion Mr. Rittenband will play:

Concerto in D major.....	Tchaikovsky
Devil's Trill.....	Tartini
Caprice No. 24 (for violin alone).....	Paganini
Variations for violin.....	Jacob Rittenband
Wiegenlied.....	Schubert-Elman
Ronde des Lutins.....	Bazzini
Symphonic Espagnol.....	Lalo
Fantasia, Moses (on G string).....	Paganini

Press opinions follow:

Another name is to be added to the roll of Newark musicians who have become known outside of their native city. Jacob Rittenband, nineteen years old, has been for seven years a pupil of Mandel Svet. Recently he was heard by Arthur Pryor, who was so impressed with his talent that the young man was at once engaged to play with the band at Asbury Park on Sunday evening next, the twenty-seventh. He will play the andante and finale of Mendelssohn's violin concerto, op. 64.—Sunday Call, Newark, N. J.

His rendition of the last two movements of the Mendelssohn concerto was most exquisite and so favorably impressed Bandmaster Pryor that he immediately engaged the young artist for a second appearance next Sunday night.—Asbury Park Morning Press.

His popularity was attested by the reception he received when he appeared, showing that his performance had much to do with the large crowd which overflowed the Arcade.

Accompanied by Pryor's Band, Rittenband played "Zigeunerweisen," by Sarasate. His presentation was beautiful and the young artist responded to the insistent call for an encore with Chopin's nocturne, accompanied on the piano by Mandel Svet, the teacher.—The Newark Star.

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GREATER NEW YORK

NEW YORK, October 23, 1911.

Angel Agnes Choupourian, the Armenian-American soprano, will soon be heard in her own New York debut recital, Wednesday evening, November 22, in Carnegie Lyceum. Some little known songs by composers ancient and modern will find place on the program, American composers figuring in an interesting group. The singer is unique among metropolitan artists, a product of the Oscar Saenger school, and is bound to make people take notice. She has sung in concert with such artists as Plancon, Van Yorx and Dr. Dusff, and below is reproduced a notice of her appearance with the eminent operatic singer, Plancon:

Two vocalists, Miss Choupourian and Mr. Plancon, whose voices are well known to the musical people of Hartford, joined in a vocal recital last night. The hall was filled with an audience which signified its pleasure by enthusiastic applause.

It was not a long concert, but it was excellent in quality, and the singers gained fresh laurels by their performance.

Miss Choupourian showed a voice of brilliant quality and a technic which called for no criticism. The tones were most effectively produced and they penetrated with bell-like clearness to all parts of the hall. Miss Choupourian's delivery carried a suggestion of unused power. . . . There is no doubt that it has abundant lyric beauty.

It was in three songs by Strauss and in a group of four songs in English, all of the two groups calling for a high technical skill, that Miss Choupourian showed not only her ability to make her voice do her bidding, but also a temperamental quality that imparted feeling and sympathy into what she was singing.

The applause was hearty and well deserved.—Hartford Courant.

Beatrice Eberhard, now at the head of the Grand Conservatory of Music, founded in 1874 by her father, Dr. Ernst Eberhard, has piano pupil of splendid promise in Marguerite Koch, aged seventeen. A private audience recently heard her perform the Liszt "Campanella" and the Rubinstein E flat study (beginning with the left hand alone). The young girl shows promise of great things, having already attained to much technically and musically. Miss Eberhard plans several students' musicales during the season and Miss Koch will appear. Thousands of graduates and former students at the Grand Conservatory will hear with regret that Dr. Eberhard's health is so feeble that he is permanently in a sanitarium.

Signor de la Marca sang, and Maude Young de la Marca both played piano solos and sang at a concert given in October by the Finnish Society of America, Finnish Hall, Brooklyn. Signor de la Marca sang in Italian, German, English and Finnish, three songs in the last named language, which he had sung in Helsingfors, where he gave recitals when engaged there in grand opera. A big demonstration resulted after the songs in the Finnish tongue. Signor de la Marca expects to devote more time to concert singing hereafter. The de la Marcas have taken an entire parlor floor at 112 West Sixty-ninth street, which can be made into a recital hall for the musicales they plan to give this season.

Amy Fay, returned from a visit to Europe, where she met many old friends, among them Madame Cappiani at her villa in Rodi-Fiesso, Switzerland, was honored at a reception by the Woman's Philharmonic Society (Melusina Fay Peirce, founder) at Studio Hall, October 21. The new rooms of the society were thrown open for the first time and the occasion made one of general reunion before beginning the pending season. Miss Fay gave an account of her first meeting with Liszt and played her "Ave Maria" and "Gondoliera." Young Mr. Shiel, her pupil, played also. Miss Fay's brother told of the founding of the Thomas Orchestra in Chicago. Anna L. Egan assisted in receiving. The decorations were beautiful.

Frederic E. Hindel, violinist, produces a tone of unusual magnitude, united with excellent quality. He is an expert copist, transposes songs, etc., and turns out superior work. Mr. Hindel may be reached at 2566 Seventh avenue, near West 155th street.

Prof. Samuel A. Baldwin plays these numbers at today's organ recital, 4 o'clock, City College, near 137th street, Broadway subway station: Pastoral sonata, Rheinberger; andante in D, Silas; Doria toccata, Bach; "Indian Summer," J. H. Brewer; theme and variations, Hollins; Elevation, Rousseau; "Etude Symphonique" Rossi. In commemoration of Liszt's one hundredth birthday anniversary he played these works of the master October 22: "Anghelu" and prelude and fugue on the name B-A-C-H.

Hattie Clapper Morris is the teacher of the individual members comprising the Manhattan Ladies' Quartet, the personnel composed of Irene Cummings, Mabel M. Davis, Annie Laurie McCorkle and Anna Wynkoop. They sang at a benefit concert in the Adirondacks some time ago and are booked for the following appearances: Brooklyn

Arion Society, the Deutscher Apotheker and the Arbeiter Liederkranz.

Frances De Villa Ball, the Leschetizky exponent, has classes in Albany, her native city, and at 875 Carnegie Hall, where she may be found Friday and Saturday, weekly.

Male organists of New York and vicinity are invited to attend a dinner, Café Parisien, Fifty-sixth street and Eighth avenue, Wednesday evening, November 1. Those planning to attend should notify N. de Vore, 41 Madison street, Brooklyn, secretary New York Council of the National Association of Organists.

The Cranberry Piano School gave its first pupils' concert of the season on Saturday afternoon of last week in the chamber music auditorium of Carnegie Hall. A number of interesting ensemble numbers were played and pupils of various ages showed their skill by playing pieces in any key called for by persons in the audience. Among the soloists of the day were Helen Jalkut, Charlotte Spooner, Marion Barlow and Valeda Frank. Miss Jalkut played the Rubinstein romance in E flat major and Mrs. Beach's "Italian" minuet; Miss Spooner's numbers were two mazurkas by Saint-Saëns; Miss Barlow performed the Chopin polonaise in E flat minor, and Miss Frank distinguished herself in her performance of the Beethoven sonata in E major, op. 14, No. 2. A Polish dance by Schultz was played by the ensemble consisting of George Biggs, Roy Chamberlain, Ruth Dean, William Minrath, Anna Warfield, John Gibb, Helen McCahill, Diedorika Millard and Genevieve Paddock. Reynette Caire, one of the very young children, played little pieces by Gurlitt and Oesten. The concert closed with the march from "Fannhäuser" played at three pianos by the Misses How, Minck, Notman, Pettit, LeWald and Mr. Brereton. Mr. Granberry's lectures on "Methods" are given Wednesday mornings from 10:15 to 11:15, and Dr. Elsenheimer's lectures on "The History of Music" take place Saturday mornings from 11 o'clock to noon.

Last evening (Tuesday) the Tonkunstler Society held a musical meeting at Assembly Hall, in East Twenty-second street. The feature of the program was a new quintet for piano, two violins, viola and cello by Philipp Scharwenka, played by Hella Seydel, piano; William Doenges and August Roebben, violins; Ernst Bauer, viola, and William Ebann, cello. Adele Braden Mac-Adam, soprano, sang songs by Richard Strauss, Frank Van der Stucken, Massenet, Liza Lehmann and Mary Turner Salter. Philip James played the piano accompaniments for the singer. Saint-Saëns' sonata for piano and violin in D minor was played by Messrs. Rihm and Kauffmann, and the latter played a group of classical violin pieces with the former at the piano.

Experts in the art of good diction are ever welcome. W. Brewer Brown is the author of a treatise on speech culture and oral "tonation" and also a teacher of that most important phase of vocal emission. He is being rapidly recognized; and in addition to his class in Miss Scoville's School, he conducts a regular class of his own, as well as giving private instruction. As a speaker and lecturer his services are in demand for clubs and societies. Mr. Brewer Brown is under the direction of Charlotte Babcock, Carnegie Hall.

MUSCALE AT THE GERMAN PRESS CLUB.

Saturday afternoon of last week, mothers, aunts, sisters, sweethearts and wives of the members of the German Press Club braved the drizzle, fog and mud, to say nothing of torn-up streets, to attend the first musical matinee of the season at the German Press Club. The home of the club is located at 21 City Hall place, New York City, a thoroughfare near the City Hall, but so hidden that the average New Yorker would require a pilot in order to find it, but when once found, the narrow, crooked little street instantly appeals to the lover of cosmopolitan life. On a day when the skies are clear and the sun shines, City Hall Place resembles a nook in downtown Boston, but with such weather as prevailed last Saturday it recalled a corner in old London. Once within the hospitable rooms of the club, the atmosphere of the journalist's craft was most marked. Two floors were open to the fair guests of the occasion. An excellent steel engraving of Abraham Lincoln, in a wide dark frame, hung over the stage in the room where the concert took place. The walls of the reception rooms on the second floor were covered with prints and photographs of newspaper men with here and there a world-wide celebrity.

The high character of the artists who appeared on the

program accounted for the determination of some of the invited guests to reach the club house, even if they had to ask several policemen and other kindly citizens to direct them. Henriette Wakefield, mezzo-soprano of the Metropolitan Opera Company; Adele Krüger, dramatic soprano, and George Harris, Jr., tenor, were the singers. Maximilian Pilzer, the violinist, with Miss Pilzer, his sister, as his accompanist, and Walter Kiesewetter as assisting pianist for the singers, united in the following program:

Der Vöglein Abschied	Hildach
Henriette Wakefield and Adele Krüger.	
Ich liebe Dich	Grieg
Träume	Wagner
Zueignung	Richard Strauss
	Adele Krüger.
Il mio tesoro (Don Juan)	Mozart
En eine Aeolsharfe	Brahms
Die Forelle	Schubert
Rondella, Enfant aux airs	Paladilhe
	George Harris, Jr.
Aus der Heimat	Smetana
Souvenir	Drdla
Spanischer Tanz	Rehfeld
	Maximilian Pilzer.
Scene from Omar Khayyam (Fitzgerald's translation from the Persian)	Granville Bantock
Henriette Wakefield and George Harris, Jr.	
Schlagende Herzen	Richard Strauss
Traum durch die Dämmerung	Richard Strauss
Der Lenz	Hildach
	Henriette Wakefield.

Mesdames Wakefield and Krüger received a hearty welcome when they opened the program with Eugen Hildach's effective duet, "The Passage Bird's Farewell," sung, of course, in the original German. The voices of the singers blended beautifully, and their finished art indicated at once that it was to be an unusually fine concert. Madame Krüger, who is just beginning her second season as a concert artist, sang her group of three lieder with purity of tone and genuine feeling. There are some very beautiful tones in Madame Krüger's voice, and she has improved greatly (since her first New York recitals) in her phrasing and control. "Ich Liebe Dich," by Grieg, and "Zueignung," by Strauss, were interpreted with skill and beauty worthy of a singer of much longer experience than the charming Adele Krüger. Today it may be announced that Madame Krüger is prepared to sing any style of music written for dramatic soprano.

Mr. Harris was one of the agreeable surprises of the afternoon. A German audience is apt to be indulgent to an American singer when he sings German lieder, and when he sings them as Mr. Harris rendered the songs by Schubert and Brahms last Saturday, the artist is entitled to an ovation, and that is what followed after the American tenor's singing of the German songs. The tenor's delivery of the Mozart aria was exquisite; the runs were clean, the legato suave and winning; it was the perfection of bel canto. In the fiery "Rondella" by Paladilhe, Mr. Harris surpassed himself. Evidently he is a tenor who can "roar with the lions" as well as "coo with the doves." There was contrast in the music he presented, and in each number the individual style was preserved. Mr. Harris' voice is of serviceable range, melodious and pure; his schooling is of the best, and his intelligence contributes more to enhance his art.

Mr. Pilzer's universal popularity was proclaimed by the demonstrations which followed the performance of his soli. He was recalled and recalled, and finally as an encore played the Brahms Hungarian dance No. 5. The art of this young violinist is truly admirable; his G string has the richness of the cello, but no matter what he plays, his listeners are swayed by the glowing temperament of the performer and a school of playing that is commendable for its solid musicianship.

The lovely duet from Granville Bantock's setting of "Omar Khayyam" was a treat as sung by the two American singers, Madame Wakefield and Mr. Harris. This entire work by the young English composer has been performed in Boston and twice at the Worcester (Mass.) music festivals (in 1910 and 1911).

Lastly, and very gladly, the company heard the glorious voice of Madame Wakefield in the two Strauss lieder and in the impassioned song of spring by Hildach. Madame Wakefield has won her greatest successes in opera, but she herself has declared that she loves to sing the German lieder above all the music in her varied repertory; her singing at the matinee last Saturday established her right to be reckoned with the famous lieder singers. Her conceptions are poetic, and with her colorful voice, emotional nature, and her excellent German, the hearers could not fail to enjoy the art of this young prima donna.

The artists participating in the concert were furnished by the concert director, M. H. Hanson. Escorted by members of the entertainment committee of the club, the artists, with their manager, Mr. Hanson, and a few special guests, including Madame Fechheimer, of the Rubinstein Club, were later seated around a handsomely appointed table where a seven course dinner was served amid toasts and the jolliest sort of a reunion of kindred spirits. The members of the committee were: A. Schaffmeyer, chair-

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man; H. E. Benedix, secretary, and E. Klässig. Messrs. Benedix and Klässig were accompanied by their wives.

Mesdames Wakefield and Krüger each received a huge bouquet of roses and carnations arranged in the German fashion with a circle of ferns.

Heinrich Meyn's Great Programs.

Heinrich Meyn, the baritone, passed an unusually interesting summer during which the singer gave a number of concerts at his home, "The Orchard," in Onteora Park in the Catskills. Some of the affairs were for charity, and to them as well as to the others society people in that vicinity flocked, eager to hear the remarkable programs arranged by Mr. Meyn. The modern French songs, particularly, created enthusiasm, and the fact that he sang them with the pure accent of a born Parisian resulted in more demands to hear Mr. Meyn in his beautiful interpretations. It is in diction as well as voice and rare intelligence that Heinrich Meyn has been accepted by the capitals of Europe as a singer with a mission. His programs aroused much comment, and all of it was highly complimentary to the taste and musicianship of the singer. Two Meyn programs worthy of special attention are the following:

PROGRAM NO. 1:	
Plaisir d'Amour	Martini (1525)
Le Carillon du verre	Old French (1500-1625)
J'ai perdu celle	Old French (1500-1625)
Chanson à manger	Old French (1500-1625)
Chanson à boire	Old French (1500-1625)
Aria, La Coupe du Roi de Thule	Diaz
Sans amour	Chaminade
Ecoute de Jeanette	Dalayrac
Un vieille chanson	Nevin
Peu de chose	Clayton Johns
Les deux amours	Clayton Johns
Suzanne	Paladilhe
Trois jours de vendange	Hahn
Pour mieux t'aimer	Jane Vieu
L'heure exquise	Hahn
Le Caid (aria du Tambour Major)	Ambroise Thomas

PROGRAM NO. 2:	
Sing Me a Song	Homer
Young Night Thought	Homer
Requiem	Homer
Dearast	Homer
Prospective	Homer
Banjo Song	Victor Harris
Madrigal	Ruthven Lang
Irish Love Song	Chadwick
Allah	Nevin
Twilight	Foote
Love Me if I Live	Brookway
Would Thy Faith Were Mine, Robin	MacDowell
Idyll	Hadley
Egyptian War Song	Galloway
Alone upon the Housetop	Horatio Parker
The Wandering Knight Song	Cato's Advice
Ashes of Roses	Hahn
Recompense	Knight-Wood
Song of the Bony Fiddler	Hammond

Mr. Meyn sang the program of songs by Americans at the Gewandhaus in Leipzig, Germany, some years ago and the program No. 1 was among those he gave at Monte Carlo.

During the past summer, Mr. Meyn and his accomplished wife gave seven musicales. The Meyns have closed their mountain home and are now at Briarcliff Manor until November 1, when they return to New York for the season.

Philharmonic.

The Philharmonic subscription renewals opened yesterday, Tuesday morning, at Carnegie Hall. The symphonies of the season include: Beethoven third and eighth, Brahms' first, Goldmark's "Rustic Wedding," Mahler's fifth. Overtures for the early concerts include Reger's new "Comedy" overture, "Parsifal" preludes, "Meistersinger," "Flying Dutchman" and several of the classics. November 2 and 3 Zimbalist, the violinist, plays the Tchaikowsky concerto; he will also play the Glazounow concerto later on. On November 12, on the Wagner program of the Philharmonic, Ludwig Hess will sing for a New York public; Leo Schulz will also be a soloist, and then the Philharmonic will make some tours in New England.

Bispham in Milwaukee.

"The great hall was filled to the last seat," said the Milwaukee Herald in referring to David Bispham's appearance with the Calumet Club, Milwaukee. "The art loving public which had come in such large numbers was awarded in the fullest measure for its interest. In spite of the passage of time, David Bispham is as remarkable as ever for the purity of his voice. He chose yesterday from his rich repertory a series of songs which not only well suited his voice but strikingly showed his true artistry."

De Pachmann's New York Appearances.

The second recital of De Pachmann is booked for November 4 at Carnegie Hall; it will be an all Chopin recital. He will appear at the first Sunday evening concert of the Metropolitan Opera House series, November 26.

KUBELIK TAKES BROOKLYN BY STORM.

BROOKLYN, October 23, 1911.

Several extra firemen were installed at the Academy of Music Thursday evening of last week, when Jan Kubelik gave his only recital in the Greater New York district for the first half of his season. Kubelik's appearances at the Hippodrome, Manhattan, were with orchestra and not straight recitals. The opera house of the Academy seats about 2,500. These chairs and boxes were sold out a week in advance of the recital; then the Brooklyn Institute, under whose auspices Kubelik played, assisted by the Academy of Music directors, had the stage enlarged so that 450 chairs might be placed so that everybody could see the "lion" of the occasion. These extra 450 seats were sold in no time, and then the unpleasant duty of turning hundreds away was forced upon the men in the box offices of the Academy. It was an immense audience for Brooklyn, where no one but Paderewski, Patti and a few others ever sold out a house. Large audiences are usually more enthusiastic than small ones, and the assemblage that came out to greet Kubelik was very demonstrative. Everybody, even the newspaper critics, joined in the welcome when the violinist appeared carrying his priceless "Emperor" violin. Beautifully poised as a diplomat twice his age, Kubelik received the homage of this excited crowd with graceful bows and that sincerity of manner that has always been his greatest charm. To tell how he played is simply to repeat the extravagant opinions that have been again and again expressed concerning him. As "one star differeth from another," so the great violinists of this period differ. No comparisons should be made, because each has his own style and each his own individuality.

The music which Kubelik played last Thursday evening was of the kind calculated to display the wonders of his art. The program for the evening follows:

Concerto in D minor	Vieuxtemps
Prelude (for violin alone)	Bach
La Folia	Corelli
Bohemian Dance	Randegger
Introduction et Ronde Capriccioso	Saint-Saëns
Caprice No. 6 (for violin alone)	Paganini
Palpiti	Paganini

When Kubelik played the Bach prelude for violin alone he revealed art that was flawless and a tone that had a celestial quality. That number itself was worth what the Brooklyn Institute members paid to hear this consummate artist, whose soul soars above the dross and drivel of the commonplace. Later, when Kubelik played the Paganini caprice, it seemed as if several violins were defying each other in the tremendous difficulties of the score. But Kubelik did much more than show his amazing technique. The slow movement of the Vieuxtemps concerto (andante religioso), the Beethoven romance, and certain passages in "La Folie" were performed in tones that were ethereal in purity and sweetness. It was a great night for violinists of every degree, and violin students listened with bated breath until the spell broke at the close, when pandemonium followed. Two final encores were played, "Serenade Neapolitaine," by Sgambati, and a Spanish dance by Sarasate. Then the crowds dispersed reluctantly, as the firemen and policemen stood at exits and doors, happy that after all there was no need for their services.



Professor Hooper, director of the Brooklyn Institute, surrendered his own seats for the Kubelik recital and contented himself by standing first in the rear of the orchestra circle and then in the wings of the stage. When asked about a second Brooklyn recital, Professor Hooper responded with a bland smile: "We shall have him again this season, we hope, when he returns from the West. It's a great night for the Institute."



David Bispham, in an all English program, is the Brooklyn Institute attraction for this week. Mr. Bispham will give his recital in the music hall of the Academy of Music, Thursday evening, October 26. His numbers include arias and songs by Handel, Mendelssohn, Loewe, Schumann, Harriet Ware, William J. McCoy, Sidney Homer, in addition to some old melodies and a recitation, "Robert of Sicily," by Longfellow, to a musical setting by Rossetti G. Cole.



Carl Fique's lecture-recital, Tuesday evening of last week, in the Brooklyn Institute series, was devoted to "The Vampire," Heinrich Marschner's romantic opera, which Mr. Fique explained was a forerunner of Wagner's opera, "The Flying Dutchman." Mr. Fique, in speaking to the large audience in the music hall, added that Marschner was the connecting link between Weber and Wagner. The illustrations and special numbers from "The Vampire" analyzed by Mr. Fique were "The Respite to Lord Ruthven," "The Vampire," "Ianthine's Death," "Resuscitation," "Aubrey and Malvina," "Remember Your Vow,"

"Emmy's Wedding Festival," "The Vampire Ballad," "The Second Victim," "Vampire Life," "Trust in Heaven" and "The End of the Respite." Very large audiences are attending the Fique lecture-recitals. The lecturer combines the mind of the scholar with the ripened musicianship and great skill of a pianist.



Monday evening, October 23, Hugo Troetschel, organist, gave a recital at the German Evangelical Church on Schermerhorn street near Court street, in commemoration of the Liszt centennial. He was assisted by Helen Reusch, soprano; Elsa Troetschel, piano, and William Grafing King, violinist, in the following program:

Variations about the basso continuo from S. Bach's cantata, Weinen, Klagen, Sorgen, Zagen, and the Crucifixus from the B minor Mass.

Eglogue, Années de Pelerinage.

Soprano solo, Das Veilchen (Violet).

Helen Reusch.

Chorus of Gleaners, from Prometheus.

(Arranged for organ and piano by F. Q. Dulken.)

Elsa Troetschel at the piano.

Evocation à la Chapelle Sixtine.

The Misere from Allegri (1584-1625) and the Ave verum corpus from Mozart (1756-1791).

Violin solo, Offertorium, from the Hungarian Coronation Mass.

William Grafing King.

Prelude and fugue about the name B-A-C-H.

La Prédication aux oiseaux (Legende, St. Francois D'Assise).

March of the Crusaders (from the oratorio St. Elizabeth).

Soprano solo, Loreley.

Helen Reusch.

Symphonic poem, Les Preludes,

(Arranged for organ and piano by Aug. Reinhard.)

Elsa Troetschel at the piano.



Rebekah Crawford, recently returned from Europe, is a guest at the Mansion House in Hicks street. Temporarily, Miss Crawford is teaching a limited number of piano pupils at a studio in Montague street. She may soon have her own studio again. This accomplished woman was abroad five months, during which she made tours in Italy, Switzerland, France, Holland, England, Wales and Scotland. The Crawford collection of musical busts, prints, pictures and programs, valued at over \$10,000, has been stored until Miss Crawford finds a suitable home for it.

E. L. T.

Hein-Fraemcke Institutions' Concert.

The annual faculty concert of the allied high schools of music (the New York College of Music and the German Conservatory of Music, Carl Hein and August Fraemcke, directors), will be given Sunday evening, October 29, at Carnegie Hall. Tickets at nominal prices may be obtained at the German Conservatory, 306 Madison avenue, near Forty-second street.

Following is the program, in which an orchestra of sixty will participate, under the direction of Carl Hein:

Les Preludes	Liszt
Concerto for violin, D minor	Wieniawski
Concerto for piano, E flat major	Liszt
Isolden's Liebestod	August Fraemcke
Variations for cello	Wm. Ebann
Kaisermarsch	Wagner

Syracuse Arts Club Engages Christine Miller.

November 14, Christine Miller will present a program of songs before the Syracuse (N. Y.) Arts Club, including a group of new songs by Rachmaninoff. Other recitals will be given during November by this busy and popular singer at Hollidaysburg School for Girls, at the Waldorf-Astoria before the Harlem Philharmonic Society, before the Lakeview Club of Chicago, at Marietta, Ohio, and in Pittsburgh. Miss Miller is now on tour, appearing at Frederick and Hagerstown, Md.; Winchester, Harrisonburg and Lynchburg, Va.; Clarksburg and Parkersburg, West Va.; Portsmouth, Ohio; Washington, D. C.; Winston-Salem, Goldsboro, Wilmington, Ashville and Greensboro, N. C., and Columbia, S. C.

Another Carl Pupil Gets a Position.

Hubertine Wilke, A. A. G. O., graduate of the Guilmant Organ School and pupil of William C. Carl, has accepted the position of organist in the Park Hill Reformed Church, Yonkers. Miss Wilke has recently played in the Church of the Ascension, New York, and for two weeks in Grace Church, Broadway and Tenth street, during the absence of the assistant organist.

BOSTON

Phone 3584-R. B. B.,
86 Gainsboro Street,
BOSTON, Mass., October 21, 1911.

Commemorating the Liszt centenary, the Boston Symphony Orchestra, assisted by Rudolph Ganz, pianist, and the chorus of the Musical Art Club with Mrs. Sundelius, soprano, as soloist, gave the following Liszt program at its third rehearsal and concert of the season:

Les Preludes, Symphonic Poem No. 3.

Symphony after Dante's *Divina Commedia*.

Concerto No. 1, E flat major, for piano and orchestra.

Tasso. *Lamento e Trionfo*, Symphonic Poem No. 2.

On a pedestal back of the stage stood a magnificent bust of Liszt (loaned for the occasion by Carl Stasny, one of Liszt's honor pupils) massed with flowers and looking benignly down on the grandly impressive musical services held in his honor. With Rudolph Ganz as soloist to complete the ensemble, nothing more was needed, since Mr. Ganz is a virtuoso of the caliber who can play the Liszt music as it should be played. Again, too, rendering the E flat concerto is as severe a test of pianistic achievement as ever was devised. Beset by all imaginable difficulties the soloist plunges into them at once with scarcely any pause for re-enforcement, as it were—the slow movement being so very short—the terrific pace is still further increased in the finale—and thus, presto—all is over. But, with Mr. Ganz as interpreter, the hearer neither felt nor saw any difficulties, his inexhaustible fund of reserve force leaving everything unruffled so that the inner beauties of the work could be thoroughly enjoyed. Possessing also a sonorous tone, capable of every gradation, ample technical resources that make light of all difficulties as though they did not exist, a thorough musicianship which guides the analytical sense of the hearer to the logical conclusion of each musical phrase and sentence, and a fundamental virility that swings the rhythmic phrase to a biting incisiveness good to hear and feel. Mr. Ganz stands before his world-wide public a great and recognized authority in his supreme art. The audiences at both concerts as well as at his appearance with the orchestra Thursday evening in Cambridge, where he gave a superb rendering of the Liszt A minor concerto, accorded him the tumultuous greeting that spells instantaneous recognition of great merit. The triumphant manner with which Mr. Ganz acquitted himself of his task was carried out still further by Conductor Max Fiedler in his brilliant work of the evening, and also materially aided by the Musical Art Club Chorus, assisted by Mrs. Sundelius, whose pure lovely voice rang forth with beautiful effect in the all to short solo allotted the soprano.

Interest in the Faerten Pianoforte School Thursday evening recitals continues unabated, due in part to the many novelties on the program as well as to the excellent playing to which the audiences have become accustomed. It is most gratifying to the instructors of the school to note the enthusiasm and evidences of earnest work on the part of the younger pupils. The concert on Thursday, October 26, will be given by the advanced students, presenting a varied program of classical and modern works that includes among others the "Suite Francaise," op. 65, by Mrs. H. H. A. Beach, one of her latest published piano compositions.

The Apollo Club dates so far announced are November 7, December 19 and February 6, the concerts to take place as usual in Jordan Hall. Only two soloists are thus far engaged, Reed Miller, tenor, for the November concert, and Bessie Bell Collier, violinist, for the February event.

In speaking of the song "Flower Rain" by John A. Loud, published by the White-Smith Company of Boston, Cecil Fanning, the popular young baritone, says: "Will sing this song from Boston to San Francisco"; a conclusive enough proof of its appeal to all audiences.

The studio of Mrs. Hall McAllister in the Pierce Building presents a very lively appearance these days with an unusually large class of pupils enrolled even thus early in the season and completely filling her time. Among the professional singers coaching with Mrs. McAllister is Marie Sundelius, a soprano, well known in Boston and vicinity for her beautiful voice and artistic manner of singing. As to her managerial plans Mrs. McAllister has nothing definitely settled so far, though she will, at the urgent request of friends and pupils, manage one or two private subscription recitals for them during the winter.

At the song recital given by Edith Castle, contralto, and Mrs. Dudley Fitts, accompanist, at the Dorchester Women's Club, October 10, the "Sayonara" Cycle of Cadman and Mrs. Beach's "Ah, Love but a Day" were particularly well received.

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are the dates chosen. The work to be performed at the first concert is Berlioz's "Damnation of Faust." The concerts this season will be under the management of Charles A. Ellis, and will have the assistance of members of the Boston Symphony Orchestra.

Wednesday evening, October 18, at Jordan Hall, Wallace Goodrich made one of his rare public appearances as organist in a recital given under the auspices of the New England Conservatory series. That these appearances are all too few and far between was at once proven by the deserved enthusiasm with which he was received. His program comprised an almost equal division of the classics and modern French school, and it were hard indeed to say in which he excelled, since all were so artistically rendered.

Many interesting anecdotes of Richard Strauss and his new "Alpine" symphony are told by Carl Stasny, the eminent Boston pianist and teacher, who visited the composer at his home in Garmisch, Bavaria, this past summer.

As a token of the high esteem and regard in which he is held by musicians and the classical public of The Hague,

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BIRKEROD

where he spent sixteen summers as concertmaster of the Philharmonic Orchestra of Berlin, Anton Witek, concertmaster of the Boston Symphony Orchestra, is in receipt of a handsome book bound in vellum, and tooled in gold, containing the signatures of 1,022 residents of The Hague, the first seven being the signatures of the seven leading musical critics, and the others including practically everyone of musical or social importance in the city. On the cover of the book in gold are the dates 1894-1910, the coat of arms of the city, and the initials "A. W." while on the first page is the following inscription translated from the German, in which it was written:

DEAR MR. WITEK.—As we had no opportunity of expressing our regards toward you before your departure, we feel obliged now to send across the ocean an expression of our admiration for you, and thankfulness for all the great and beautiful work you have done for us during the past sixteen years.

■ ■ ■

Charles Hackett, of Boston, who has just accepted the position of tenor soloist at the St. Thomas Church in New York, will, nevertheless, spend much of his time in and around Boston, where he is in demand for concert and recital engagements, at the same time continuing his studies with Mr. and Mrs. Arthur J. Hubbard, from whom he has received his entire training.

■ ■ ■

A formidable rival to the Friday afternoon rehearsal of the Boston Symphony Orchestra came to town in the person of Harry Lauder, the Scotch dialect comedian, who gave a performance at the Boston Opera House the same afternoon. Needless to state, Symphony Hall was filled notwithstanding.

■ ■ ■

A De Pachmann recital always collects its own individual audience, consisting of people drawn either by the so called idiosyncrasies of the great pianist or by sheer love of unique and beautiful pianism as presented through the art of Vladimir de Pachmann. Whether one or both factors predominated in bringing the large crowd that filled Jordan Hall and overflowed on the stage on the stormy Saturday afternoon of October 21 is immaterial, since the result proved that the pianist's hold on his public is even greater, if that were possible, than ever before. To say that his artistry justified this popularity would be but to state a fact even before considering the individual merits of the following program: Mendelssohn, rondo capriccioso; Corelli-Godowsky, pastorale, G major; Henselt, concert etude No. 7; Scarlatti-Godowsky, concerto allegro, A major; Chopin nocturne, op. 15, No. 1; prelude No. 24, mazurka in A minor (dedicated to Gailhard), études, op. 10, Nos. 1, 12; ballade in A flat; Raff-Henselt, "La Fileuse"; Weber-Pachmann, "Perpetuum Mobile"; Verdi-Liszt, paraphrase on the quartet from "Rigoletto." However, in turning to the analytical details of the concert, there were surely many in that audience who have heard De Pachmann play the rondo capriccioso, Mendelssohn's old fashioned (?) music. The question here would be, Is the music old fashioned or are we so crazed by hyper-modernism that music of a more romantic school sounds weak and puerile except in the hands of a great master? From that opening number to the quaint simplicity of the Corelli was but a step 'tis true—but that step, oh how cunningly differentiated! In fact every number of that opening group brought a different phase of the pianist's art to view for all the world like the vari-colored lights of a prism—each perfect in its own luster. The Chopin group needs no further elucidation since De Pachmann as a Chopin interpreter has been too long before the public to need further mention in that capacity. One did miss, however, the climax in the A flat ballade, while his information to the audience to the effect that the C minor étude always was misinterpreted in being played double forte when forte only marked the climax in the best editions, even though, as he said in friendly converse sort of fashion, "I can play even treble forte if necessary," was one of the interesting episodes of the afternoon. And that he could play treble forte was very soon apparent in the closing number, when the grand climax of the sonorous, splendidly rounded chords vied with the iridescent shimmer of his faultless pianissimo scale passages—Titanic and velvety at one and same time; and the short, quaint figure at the piano crowned by its leonine head of gray hair, master of both these effects. Of course the inevitable encores and scenes of well nigh hysterical enthusiasm that are always part of a De Pachmann recital were not lacking here—but, then, why not, when an artist touches the responsive chord?

■ ■ ■

Mary Garden, assisted by Paul Morendo, tenor, and Herbert Sachs-Hirsch, pianist, was greeted by a crowded house at her first appearance in Symphony Hall, Sunday evening. In addition to numerous encores Miss Garden gave the aria from "Louise," the "Visi d'art" from "Tosca," a song group composed of numbers by Herbert, Debussy and Hue, and the aria from "Thais" as her contribution

to the program. While all were sung with artistry, particular enthusiasm was evoked by her encore, the "Habenera" from "Carmen," which gave an inkling of the splendid mastery that she will bring to bear upon the part when she essays it the coming season. Mr. Morendo also won much success with his singing of the "Cielo e Mar," from "Gioconda"; a group of songs including "Morgen," of Strauss; "Si tu etais en lac insondable," a beautifully poetic song of Sigismund Stojowski; "Mattinata," by Leoncavallo, and an additional aria to close his part on the program. Mr. Sachs-Hirsch played a Chopin group and the eighth rhapsody of Liszt, displaying fleet, well developed finger technic and a fine sense of musical proportion. He also responded to an encore.

■ ■ ■

The soloist for the fourth concert of the Boston Symphony Orchestra is Efrem Zimbalist, the young Russian violinist, who makes his first appearance in America at these concerts.

BLANCHE FREEMAN.

Kronold Notices.

Hans Kronold contradicts the statement that he is under exclusive management; any manager may negotiate with him for appearances. His season is filled with engagements, showing his increased popularity throughout the land. Mentioning his plans for this season the Philadelphia Item said:

Those who have had the good fortune to hear Mr. Kronold's superb performance in the past will give him a hearty welcome when he visits this city.

Mr. Kronold, in consideration of his excellent conducting of "St. Francis," when this work was rendered by the Catholic Oratorio Society, at Carnegie Hall, last season, received this week a handsome leather frame containing an inscription in golden letters, and when opened shows the photographs of the Right Rev. Monsignor Lavelle, the Rev. E. M. Sweeney and the Rev. Joseph F. Flannelly, who presented this gift. Mr. Kronold is delighted with this gift and prizes it as highly as a parchment which was presented to him, handsomely painted and containing the personal signatures of all the members of the chorus of the Catholic Oratorio Society.

The following is from the Newark Evening News, regarding Mr. Kronold's share in a recital in Columbia School Hall, South Orange, N. J.:

Most interesting was Mr. Kronold's share in the recital. He plays at all times with artistic effect secured through discriminating employment of his technical resources allied to his responsive temperament. His performances left the impression of sincere effort on the part of the conscientious musician. His beauty of tone was especially marked in a "Chant Elegiaque," written by himself, and in a "Berceuse," by Mlynarsky, one of four Russian com-

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posers represented by a "Canzonette" by Alineff; Rubikoff's "Declaration of Love" and a "Russian Dance" by Simon. In Popper's "Spanish Dance" and Jeral's "Gipsy Dance," Mr. Kronold revealed his virtuosity in an applause compelling manner.

Liszt Memorial Services Conducted by Carl.

The centenary of Franz Liszt was observed in the Old First Presbyterian Church, New York, on Sunday, October 22, when an elaborate program was prepared by William C. Carl and presented by the full choir and soloists of the church. Mr. Carl's organ numbers included:

Canzonetta del Salvator Rosa.

Tu es Petrus (Christus).

Magnificat in E major.

Consolation.

Adagio in D flat.

The choir sang an "Ave Maris Stella" (Jesus Give Thy Servants) and the "Laudate Dominum" from the Granier "Mass," with splendid effect.

The Rev. Dr. Howard Duffield, pastor of the Old First Church, paid a high tribute at the morning service to the genius and work accomplished and given to the world by Franz Liszt.

Each Sunday evening, Mr. Carl will give a fifteen minute organ recital beginning at 7:45, preceding the regular even-song service.

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ST. PAUL-MINNEAPOLIS

TWIN CITIES, Minn., October 21, 1911.

Conductor Rothwell is back after his vacation spent in Europe and is well pleased with the outlook for the season. Things promise even better than he expected, he says. Rehearsals began last Monday and St. Paul is eagerly anticipating the first concert of the season next Friday evening. Besides the concertmaster, Christian Timmer, who joined the orchestra last spring in time for the tour, new acquisitions are Richard Wagner, first cellist; Alexander Levey, second concertmaster; Abraham Pepinsky, first viola, and Vincent Fanelli, harpist.

■ ■ ■

Esther Osborn, of the Stockholm Royal Opera, is at her home in Merriam Park for a short visit. Miss Osborn is soon to leave for Germany, where she will appear after a period of study of German opera.

■ ■ ■

Members and guests of the Thursday Musical to the extent of S. R. O. were present at the first meeting of the club at the First Baptist Church on Thursday afternoon to hear the program given by Marie Ewertsen O'Meara, contralto; Ruth Anderson, violinist; Vena Gibson Garnum, pianist, and Mrs. Harry W. Crandall, organist and accompanist. Mrs. O'Meara's voice is of the thrillingly sympathetic quality that makes an unfailing appeal to her hearers. With the exception of the Wagner aria, "Gretchen der Gott," into which she seemed not to put her best as she did into the others and which was consequently a little unimpressive, and a rather mediocre lullaby which formed the first number of a group, her songs were well chosen. "Traum durch die Dämmerung" (Strauss), "Er ist's" (Hugo Wolf) and "Ständchen" (Brahms) were sung in the spirit which each demands and in a manner wholly satisfying. Ruth Anderson, accompanied by Wilma Anderson-Gilman, played with animation and good tone one of the Sarasate "Gipsy Dances" and Prume's "Arpeggios" for violin alone. A group of organ selections, "Concert Overture" (Faulkes), "At Twilight" (Stebbins), "Spring Song" (Liebling), "Marche Triomphale" (Caltaerts), was played extremely well by Mrs. Crandall, though by the omission of one or two of the group the program would have been more compact and better calculated to hold the interest and attention. Vena Gibson

Garnum played the Schumann "Papillons." It was at the end of the program that the feature of greatest interest occurred. An Arabian song cycle, "The Heart of Farazda," composed by Malcolm Dana MacMillan, was sung as a final number by Mrs. O'Meara, with the composer at the piano. This cycle of five songs by the young St. Paul musician is a notably good work. While suggesting in idea some of the Woodforde-Finden and Frederick Knight Logan songs of Oriental tint, it gives the impression, as well as one can judge from only one hearing, of being more musically and as containing greater harmonic and melodic wealth than have appeared in recent compositions of this kind. Mr. MacMillan's cycle lost nothing in Mrs. O'Meara's performance of it, as she is clearly in sympathy with its moods and did her best work in the presentation of these brand new still-in-manuscript songs. The lovely accompaniments were beautifully played by the composer.

■ ■ ■

In the last issue of THE MUSICAL COURIER appears the scintillating query: "Can a doctor of music cure a ham?" Would apologetically venture to reply: "Can a doctor of music heal a soul?"

■ ■ ■

Arrangements have been made to bring the New York Philharmonic Orchestra to Minneapolis, under the management of the orchestral association, at the end of the season of the Minneapolis Symphony concerts. The complete orchestra will be brought for this engagement.

■ ■ ■

The following list of orchestral works includes those under consideration for performance by the Minneapolis Symphony Orchestra. The numbers marked with a star will be heard for the first time in Minneapolis:

SYMPHONIES.

No. 3, E flat major (Eroica)	Beethoven
No. 5, C minor	Beethoven
*Symphony Fantastique	Berlioz
No. 1, C minor	Brahms
E minor (New World)	Dvorák
D minor	Franck
No. 2, F minor	Hinton
*Faust Symphony	Liszt
*No. 3, E flat major (Rhenish)	Schumann
No. 6 (Pathetic)	Tchaikowsky

SYMPHONIES.

Egmont	Beethoven
*Don Giovanni	Busoni-Egmont
*Dona Diana	Reznicek
Springtime of Love	Georg Schumann
Flying Dutchman	Wagner

OVERTURES.

*Le Chasseur Maudit	Franck
Les Preludes	Liszt
Tod und Verklärung	Strauss

SUITES.

*Symphonic Suite	Chadwick
"Suite from Königskinder	Humperdinck
*Suite in A major	MacDowell

MISCELLANEOUS.

Variations on choral, St. Anthony	Brahms
*Cosatchoque	Dargomejsky
Rhapsody, The Culprit Fay	Hadley
*Elfeneigen	Klose
*Danse de l'Amazone	Liauw
*Legende, Kickimora	Liauw
*Mephisto Waltz No. 1, In the Village Tavern	Liszt
Invitation to the Dance	Weber-Weingartner

CONCERTOS.

*For violin in D major	Brahms
Symphonic Espagnol for violin	Lalo
Concerto in A major for piano	Liszt
*Concerto in A minor for piano	Schumann
Concerto in B flat minor for piano	Tchaikowsky

The program of February 23 will be devoted to the works of Richard Wagner, with Madame Gadski as soloist.

■ ■ ■

A Liszt recital will be given by Frederic Fichtel Saturday morning, October 21.

■ ■ ■

The annual president's reception was held by the Thursday Musical at the Radisson Hotel last week. The president, Mrs. Harry W. Jones, and the chairman of the membership committee, Nellie Bailie, received, and the other officers of the club and a number of the student members assisted during the afternoon.

■ ■ ■

The rehearsals of the St. Paul Choral Art Society under the direction of Leopold G. Bruenner will be held on Monday evenings in the Central High School assembly room.

■ ■ ■

The work of the students' bureau of the Schubert Club was inaugurated Wednesday afternoon with a tea for the members of the student section at the home of Mrs. C. L. Hilton, Ashland avenue.

■ ■ ■

Lewis Shawe, baritone, and Katharine Hoffman, pianist, will make a concert tour of the Northwest in the near future.

■ ■ ■

Several well known soloists of Minneapolis are appearing this week in the Musical Mélange which is being put on at the Shubert Theater by the Sheltering Arms Orphéon, under the direction of Donald MacDonald and Helen Hart. The most important solos are taken by Eleanor Poehler, Martha Cook, Kathleen Hart, Caroline Thompson and Matthew Crawford. The musical ability of these singers was already known to Minneapolis audiences and this week they are showing their versatility and proving their claim to histrionic distinction. The performance as a whole is decidedly remarkable as an amateur production, being almost free from the flaws that often mark the offerings of amateurs.

■ ■ ■

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its conductor, Emil Oberhoffer, and that these sentiments deepen and increase with each succeeding year of the organization's existence. Friday evening in a lovely setting of dark pines with pale yellows gleaming through, which is a part of the new garb that the auditorium is wearing this year, the Minneapolis Symphony Orchestra gave the first concert of its ninth season. The symphony chosen for the opening program was the Beethoven third—"Eroica"—majestic work of the great master and admirable foundation on which to build the season's work. Though at this stage the brasses leave something to be desired, the strings, on the other hand, with their smooth, broad volume of tone compel especial admiration, and the greatest confidence exists in the minds of all good Minneapolitans that when the time comes for the Eastern tour, New York, Philadelphia, Pittsburgh, Washington, Cleveland and Buffalo will take off their hats to the Northwest. Cesar Franck's symphonic poem, "Le Chasseur Maudit," was the new work featured on Friday's program. Through Mr. Oberhoffer's fine imagination and power of interpretation one can follow the hunter without difficulty on his reckless course as he pursues his quarry with frequent loud blasts of horn. Now and again sound the chapel bells, and the ever increasing volume of wild music is pierced by shrill ghostly screams until the mad hunt comes to his tragic end, lost forever. The soloist of the evening was Esther Osborn, a native of the Twin Cities, who sang the Mozart aria, "Dove Sono" from "The Marriage of Figaro," and the "Ballatella" from "Pagliacci." Miss Osborn, who sang with great charm of manner and clear purity of tone, was warmly received and showered with huge bouquets from friends and admirers in the cities. The Weingartner arrangement of the joyous and infectious "Invitation to the Dance" by Weber, was played as a closing number. Not the auditorium alone is parading in new attire, but the symphony program books are also transformed. The new books have covers of orange and cream, with black lettering, and in a space in the center is the design of a lyre with the monogram S. M. O. In the audience were Conductor Rothwell of the St. Paul Symphony Orchestra and Mrs. Rothwell.



The faculty program of the Minneapolis School of Music, Oratory and Dramatic Art for next Saturday will be given by Signor Fabbrini, who will play compositions by Martucci. Signor Fabbrini will also give a brief address on "The Life and Works of Martucci." A school reception and dance is being planned for next week, date to be announced. The reception recital announced for Signor Fabbrini will be given Friday evening, October 27, in the school recital hall. The audience for this occasion will be made up of members of the faculty and a limited number of invited guests. The program for the regular Saturday morning faculty recital this week was given by Joyce Hazel Hetley, pianist, now a member of the faculty. Mrs. Harry Jones, president of the Thursday Musical, gave an interesting address. Maude Peterson, pianist, of the faculty, and Annie Swenson, pupil of Wilma Anderson Gilman, assisted on a program given for the reception of the Concordias at the Handicraft Guild Hall. Gertrude Squoy, pupil of Oda Birkenhauer, played a group of piano solos at the noon hour concert at the First Baptist Church, last Wednesday. Norma Williams, violinist, was the assisting artist for the dedicatory concert given at the Atlantic Congregational Church, in St Paul, last Sunday.



The first play of the year by the pupils of Mr. and Mrs. Charles M. Holt will be presented on the school stage at 42 South Eighth street, Thursday evening, October 26. The bill will be William Gillette's well known farce "All the Comforts of Home." The play has been in rehearsal for several weeks and a good performance is assured. Following is the full cast:

Alfred Hastings, Earl Hunt; Tom McDow, Edwin Eisler; Theodore Bender, Edwin McDermid; Josephine Bender, Margaret Larkin; Evangeline Bender, Dorothy Kurtzman; Mr. Egbert Pettibone, Glenn Pierce; Rosabelle Pettibone, Sigma Larson; Emily Pettibone, Beulah Barnes; Christopher Dabney, Harold Hawkins; Judson Langhorne, Burton French; Fifi Oritanski, Emile Eggem; Augustus McSnath, Burton French; Victor Smythe, George Duthie; Thompson, Harry Brown; Katy, Florence White; Gretchen, Grace Thompson; Bailiff, George Duthie. Harriet Hetland, of the dramatic department, has been rehearsing for the first play at the University Farm School. Alice O'Connell, of the dramatic department, read with the Masonic Quartet, last week. Leila Morgan, a graduate pupil of Mr. and Mrs. Charles M. Holt, has organized a class in Litchfield, Minn.



Ida Shevlov, pupil of Gustavus Johnson, head of the piano department of the Johnson School of Music, Oratory and Dramatic Art, played for the young people's society of Trinity Norwegian Lutheran Church in South Minneapolis, Wednesday evening. Mrs. David H. Mercer

of Washington, D. C., sister of Mrs. Judge Lochren of this city, and a former pupil of Gustavus Johnson, has composed and published a Te Deum for three solo voices; it can also be used as a solo. Maud Pratt, pupil of Maud Moore, head of the oratorical department, will give a recital program of readings at the Baptist Church, Richfield, October 27. A reception will be given at the school Wednesday evening, October 25, to afford the new students an opportunity to meet the faculty and the old students. Chas. D. Ostergren, head of the violin department, has returned from Duluth, where he went to direct the Sheehan Opera Company in "Tales of Hoffmann" and "Bohemian Girl." Mr. Ostergren directed the same operas during the recent engagement in this city of the company at the Shubert Theater. Hannah Johnson, pupil of Maude Moore of the oratorical department, gave several readings at an entertainment given by the young people of Trinity Church on Taylor street N. E. Monday evening.

MARY ALLEN.

Amato's First Concert Tour Successful.

Pasquale Amato, the noted baritone of the Metropolitan Opera Company, and by many considered the foremost of living baritones, is nearing the close of his first American concert tour. His season opened at the Worcester Festival, late in September, from which he hurried West



PASQUALE AMATO.

to Denver where he sang for the first time on the evening of October 2. Since then he has been in the Far West, appearing on several occasions in San Francisco and in Los Angeles.

In a few days Mr. Amato, accompanied by Gilda Longari, soprano, and Fernando Tanara, accompanist, will start for Wichita and St. Louis where he is to appear toward the end of October and in early November. Sunday, November 5, Amato will bring his tour to a close in Chicago at the Studebaker Theater. In the cities where the Metropolitan star has been heard his successes have been on a plane equaling his triumphs in New York and those achieved last summer in Berlin and Rome.

Some press opinions follow:

The long summer drought in music was broken yesterday afternoon on pearls of melody that echoed like answering thunder from horizon to horizon. When Pasquale Amato sang his first number, "Le Roi de Lahore," the usual mild mannered Sunday afternoon audience rose at once to the discovery of a great talent. Then followed a delicate patter of melody in pretty songs that made the preceding sonority seem all the more wonderful.

In his varied program Amato shows a versatility of interpretation most remarkable for an Italian bel canto opera singer. He offered yesterday a generous program where French bits, modern and classic, German lieder and old Italian songs mingled with Mozartian opera. A bergerette by Weckerlein, of the eighteenth century, showed the big voice capable of daintily stepping staccato expressive of graceful fancy. A Tchaikowsky song, "Nur wer die Sehnsucht kennt," and a tender little thing by Jensen, "Lehn' deine Wang," were sung most tactfully. One marveled when one recalled the rich dramatic sonority of the "Roi de Lahore" that preceded them. An Italian lament from the sixteenth century revealed deeper depths of tenderness.

The apogee of Amato's art was touched in his last number, the prologue from "I Pagliacci." No one in yesterday's audience has

heard the prologue better sung unless, like the fortunate auditor in front of me, he has heard Amato sing it with all the aids of opera settings. The singer has wonderful dramatic fire, an imagination that flames in his eyes and a voice that is capable of expressing everything. In the prologue it ran through the gamut of emotions, through laughter and tears, and not once did it break away from the beautiful bel canto. As an encore Amato set the decorous Sunday audience into an uproar over his fiery singing of Toreador's song.

For once the advance agent has not surpassed the occasion. Even the fatuous comparison where Amato is styled the Caruso baritone is not over-imaginative, if one can compare a heady red wine to a white flame. Amato has the same facile ability of projecting prodigious notes that make one wish the echoing galleries of Scottish Rite Hall would expand into the Metropolitan auditorium. Some of the rich marvel of the voice is lost in a concert hall. Amato is without mannerisms in singing and avoids the tricks with which an endearing gallery has teased Caruso. He possesses an imposing dignity of authority upon the stage and one of the pleasures of his performance is that suggestion, as in the parts of the prologue, replaces expression.—San Francisco Call.

Amato had not sung two bars before his audience knew that he owned a voice of tremendous timbre, of such volume, indeed, as to be almost stunning to the surprised ear. His is, indeed, a royal voice, and though the first impression is of its magnificent volume, one instantly realizes that he is its complete master.

Hunting for a simile for its power and the skill with which it is used, one can only compare Amato's vocal gift and art to a splendidly equipped pipe-organ with a virtuoso at the keyboard. Amato has all the "stops" at easy command, from dulciana to diapason. The delicacy of his mezzo voce is as charming as the splendor of his fullest tones. But it is the glory of Amato's great voice that leaves the first and last impression.

He gave us a big and catholic program yesterday and was prodigal with his encores. From seventeenth century Italian ballads it ranged to Schubert's terrific "Erl King." As a ballad singer Amato's distinction is as great as in his operatic achievements, although it is in the latter that he won world fame. It would be difficult to imagine a more expressive rendering of Fontenailles' well known "Obstinacy" than his, while two eighteenth century folk songs, in entirely different mood, were equally delightful.

Amato brought his program to a splendid climax with the prologue from "Pagliacci," the piece de resistance of all baritones, and rewarded the torrent of applause that marked its ending with a truly magnificent singing of the immortal Toreador song. And, indeed, in both these numbers it was more than singing, for Amato did not restrain the dramatic fervor of the opportunities. One did not have to close one's eyes to see Amato as Leoncavallo's buffoon or Bizet's bull-fighter.—San Francisco Post.

Pasquale Amato made his first local appearance yesterday afternoon, and at the close of his concert in Scottish Rite Auditorium he had won a foremost place in the affections of the music loving people of San Francisco.

Of course, his fame had preceded him, his New York operatic triumphs of the past three years having been watched by us as closely as though the Eastern metropolis and this city were but a few miles apart.

But San Francisco does not always accept the New York favorites and Amato had to demonstrate his right to that California popularity which all the great artists of song seem to value so highly.

Amato well deserves his title, "King of the Baritones." His voice is a marvel of the purest Italian tonal beauty, and he sings with the perfection of art. Every song in yesterday's varied program was a delight, and the hits of opera that he gave us, the "Pagliacci" prologue and the Toreador song from "Carmen" showed us why it was that in the Metropolitan Opera Company he had almost instantly won recognition as the peer of Caruso. Every tone thrilled.—San Francisco Examiner.

It was not in his invasion of the song literature of Germany that Pasquale Amato captured the wealth of our approval yesterday, although he sang Jensen's first and tenderest song, "Lehn' deine Wang," with the softness of a caress and "Der Erlkönig" with dramatic fire. It was not in the sunny suavities of Mozart, the naivete of Weckerlein's century old Italian music nor the obsolete charms of Cesti and Monteverdi's melodies that Amato conquered with his baritone at Scottish Rite Auditorium, though these things, too, he sang with great art.

Where Amato made shouting enthusiasts of us was in Latin opera.

Here he was supreme. And I'm speaking of a baritone, not a tenor.

It is customary to "bravo" a tenor if only he can suspend a tone on the second line above the staff; but a baritone has to sing to catch the wandering ear. Accept it as a demonstrable fact—a luminous certainty—that when Amato sang the prologue from "Pagliacci" we sat and thrilled and held our breath. Never have I heard the prologue so sung before. I doubt that any man living can bring to it the fervor, the dramatic force, the vocal energy and the overwhelming, yet always lyrical tone that Amato with his fresh young voice invests it withal.—San Francisco Bulletin.

To Miss Parlow, Violin Virtuoso.

(Soloist, Toronto Symphony Orchestra.)
What shall we name thee, winsome Melodi-ette?
For tho' thy form was born, as ours, of earth,
Thy subtle soul seems not of mortal birth,
But stilled by some celestial Alchemist.

Whence thy consummate art whose dulcet spell
Is more entrancing far than elfin lutes,
Than silv'ry tinklings trilled from fairy flutes
And avian serenades from Philomel?

J. D. LOGAN.
—Toronto News, October 18, 1911.

John Adam Hugo, Pianist-Composer.

John Adam Hugo was born in Bridgeport, Conn. He spent nearly ten years in Europe in the study of music, making the piano his especial instrument. Most of the time was passed at the Royal Conservatory of Stuttgart, from which he graduated with high honors. He studied piano under Prof. Wilhelm Speidel, the distinguished pianist, teacher and composer, who was most enthusiastic in praise of his pupil. Mr. Hugo also gave much attention to the study of musical composition under Dr. Immanuel von Faisst. Mr. Hugo further studied orchestration and direction under the late Prof. Carl Doppler, Hofkapellmeister of the Royal Stuttgart Opera House. But always having in view the piano, Mr. Hugo spent some time in Vienna and Milan furthering his studies and perfecting his technic. On completion of his musical education he made a tour of all the principal cities of Germany, where he invariably achieved fine success, and before one of London's most critical audiences at St. James Hall, scored another success.

In March, 1898, Mr. Hugo was engaged by Prof. Asgar Hamerik to give a recital at the Peabody Conservatory of Baltimore, where he had such a marked success that he was offered, and accepted a position on the faculty of that institution. Mr. Hugo subsequently founded the European Conservatory of Music at Baltimore, of which he was the director as well as head of the department of music at the Woman's College. After four years the desire to advance his own concert work and compositions again took him to Europe for two years. Since returning to America he has been engaged in private work. His compositions cover a wide field from opera to songs, and it is expected that some of his work will be heard in New York during the present season.

A few press notices follow:

Pianist Hugo knew how to hold his audience for over two hours through his excellent playing. The audience applauded him enthusiastically and demanded numerous encores.—Schwabischer Metzger, Stuttgart.

Mr. Hugo is a very talented artist. It is not only the technical abilities which allow him to be heard, but the wonderful artistic interpretations at his disposal.—Tagblatt, Stuttgart.

His rendering of Liszt's arrangement of Schubert's "Wanderer Fantasy" was full of bravura and poetic feeling, and marked by

similar excellent qualities was his interpretation of Beethoven's sonata in C sharp minor.—Stage, London.

The "Kinderfurcht," from his own pen, was encored, and, if encores are permissible, rightly, for it is a tasteful and piquant sketch not at all hackneyed in phraseology.—Standard, London.

His own composition is a bright, striking piece, and Mr. Hugo



JOHN ADAM HUGO.

played it in such fine style that he was compelled to repeat it.—Baltimore, Md., American.

Mr. Hugo's technic is wonderful and the control he has over the instrument and his hands in such that the most difficult passages are given with masterly ease.—Bridgeport, Conn., Daily Standard.

Clark Wins Again in London.

Charles W. Clark, the American baritone, who made such an impression with the people of his own land when he returned to them for a series of concerts last season, again has captured the musical public of England, where he has always been popular. Appearing October 18 Mr. Clark gave a Wagner concert in Winter Gardens, Bournemouth, assisted by the Municipal Orchestra, Dan Godfrey conductor.

Mr. Clark sang the Hans Sachs monologue from "Die Meistersinger," entitled "Wahn! Wahn! Ueberall Wahn!"; "Abendstern" from "Tannhäuser," and Wotan's "Abschied" from "Die Walküre," all in German. The extent of this singer's success may be gathered from the fact that he was immediately engaged after the concert to give another Wagner concert with Landon Ronald and the London Symphony Orchestra, December 14.

Although Mr. Clark has many engagements to fill in England before sailing for the United States he is working on the programs that he will give in this country after January 1, 1912. Mr. Clark sails for New York at the close of the year.

Louis von Heinrich Plays Own Concerto.

Louis von Heinrich, the composer-pianist, played her first piano concerto yesterday (Tuesday) at Beaver (Pa.) College. Miss von Heinrich played this work a few years ago with brilliant success in Leipsic, Paris and London.

Cincinnati Orchestra Plans.

The symphony of the first concerts of the Cincinnati Symphony Orchestra on November 17 and 18, will be Brahms' C minor (Marie Rappold, soloist). Tschaikowsky's fifth will be played at the third concert, December 8 and 9.

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